

MUSICAL AMERICA

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DETROIT



G. Maillard Kessler

Joseph Littau, Who Recently Completed His First Season as Conductor of the Omaha Symphony Orchestra Successfully, Has Been Reengaged for the Coming Season

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WESTCHESTER, EVANSTON AND ROCHESTER HOLD GALA SERIES

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BACH LOVERS HAIL BETHLEHEM CHOIR IN JUBILEE YEAR

Twenty-fifth Festival Given Before Large Audiences on Campus of Lehigh University—Dr. J. Fred Wolle Conducts Nine Cantatas and the Mass in B Minor in Impressive Performances Assisted by Soloists and Philadelphia Orchestra Players

BETHLEHEM, PA., May 20.—Pre-luded by the customary chorales played by the Moravian trombone choir from the Gothic tower of Packer Memorial Church, on the campus of Lehigh University, the twenty-fifth festival of the Bach Choir drew musical pilgrims to Bethlehem on May 15 and 16. The noted chorus, of 227 singers, conducted by Dr. J. Fred Wolle, on the afternoon and evening of the first day sang nine of those rare cantatas which Bach poured forth so prodigally to enrich the Leipzig liturgy. The second day was devoted to the annual performance of the Mass in B Minor.

The soloists on the first day were: Ernestine Hohl Eberhard, soprano; Mabel Beddoe, contralto; Arthur Kraft, tenor; Charles Trowbridge Tittmann and Robert M. Crawford, basses. For the Mass the assisting artists were: Esther Dale, soprano; Amy Ellerman, contralto; Arthur Hackett, tenor, and Mr. Tittmann, bass. The accompaniment was provided by thirty players from the Philadelphia Orchestra, assisted by T. Edgar Shields, festival organist, and M. Pauline Detterer, a pianist new to the choir this year.

Aided by brilliant weather on the final day and by a record gathering of Bach enthusiasts, the silver jubilee festival was among the most successful of recent years. Again there were present those factors which combine to make the annual observance something apart from a musical performance and partaking of a religious rite. More important to these devotees than minor blemishes in performance or the failure of this or that throat to sustain a protean task was the undeniable inspiration of the performances, the result partly of the setting and partly of the earnest efforts of the participants.

An Inspiring Leader

There was an added incentive in the finely effective and gallant leadership provided by Dr. Wolle, who though tried by the results of an illness, husbanded every ounce of strength to produce a performance, particularly in the latter pages of the Mass, which no other music centre in America can equal. He was abetted by a group of choristers many of whom have sung the work year after year, and who showed that they knew the Mass so

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European Artists to Visit America



Atelier Haas, Hamburg



Becker and Maass, Berlin

Gotthelf Pistor, Tenor, and Göta Ljungberg, Dramatic Soprano, Who Are to Make Their American Debuts Next Season. Herr Pistor Is Shown as Lohengrin, Mme. Ljungberg as Anita in Krennek's "Jonny Spielt Auf"

WITH the opening of next season's operatic activity two noted European artists will make their American debuts.

Gotthelf Pistor, who is known to Americans who have made the pilgrimage to Bayreuth, where he has sung successfully, will, as already announced in MUSICAL AMERICA, sing with the San Francisco and Los Angeles Opera companies. He will also be heard in the East making his debut in the title role of "Tannhäuser" in the opening performance of the season on Oct. 22 with the Philadelphia Grand Opera company.

In Göta Ljungberg, one of Europe's

highly prized dramatic sopranos will be introduced to us. Rumor has it that she has been added to the roster of the Metropolitan Opera Company. Inquiry at the Metropolitan as MUSICAL AMERICA went to press was greeted with the statement that she had not been signed, but that she had been heard by that company's representatives. Her achievements in dramatic roles abroad have won her a high place in Central European opera houses, and it is more than probable that a supplementary statement from the Metropolitan will include her name, although she was not mentioned in Mr. Gatti-Casazza's announcement made at the time of his sailing for Europe.

"ORPHEUS" STAGED IN WESTCHESTER

Matzenauer Heads Cast for Gluck Opera in White Plains

WHITE PLAINS, N. Y., May 20.—A lavish stage production of Gluck's "Orpheus" was the opening event in the seventh annual Westchester County Music Festival, in the County Centre here tonight. Albert Stoessel conducted the performance, given by a notable cast headed by Margaret Matzenauer as Orpheus, Irene Williams as Eurydice, and Catherine Akins as Amor.

The Festival Chorus of 200 voices, coached by Mr. Stoessel, and the orchestra contributed excellent ensemble work. The beautiful dances were performed by an ensemble of 100, trained by Louise Gifford. Striking settings had been designed by Aline Bernstein.

The work of Mme. Matzenauer was particularly impressive. She was ably

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ROCHESTER OPENS AMERICAN SERIES

Festival Concert Brings Five Native Works to Hearing

ROCHESTER, May 20.—An audience that filled the Eastman Theatre heard the Eastman School Symphony and Chorus in the opening concert of the Festival of American Music last night. The festival was given to mark the tenth anniversary of the school's founding. The conductors were Dr. Howard Hanson, director of the school; Samuel Belov, leader of the orchestra, and Herman H. Genhart, conductor of the chorus.

The sight presented by the chorus of 200 student singers and the large group of young players in the orchestra was impressive, as set in the brilliant frame of the Eastman Theatre.

Daniel Gregory Mason's Overture, "Chanticleer," opened the program. It was played with a flair and rhythmic

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ANN ARBOR HOLDS ITS ANNUAL MAY FESTIVAL SERIES

Paderewski and Lily Pons Are Feted Soloists in Thirty-Eighth Event Under Auspices of Michigan University School of Music—Original Version of "Boris Godounoff" and Pierné's "St. Francis" Sung by Chorus with Symphony and Soloists

ANN ARBOR, May 16.—The thirty-eighth annual May Festival of the University of Michigan, consisting of six concerts, featuring Lily Pons, soprano, Ignace Paderewski, pianist, the Chicago Symphony, conducted by Frederick Stock and the University Choral Union, was in point of attendance and enthusiasm the most successful ever held. Capacity audiences (the auditorium seats more than 5000) attended all concerts, and for the Paderewski appearance at least 500 standees were admitted to Hill Auditorium.

The first concert, on May 13, was given with Miss Pons as soloist and the Chicago Symphony, conducted by Mr. Stock. The soprano in her first Ann Arbor appearance amply fulfilled expectations by her singing in the aria of the Queen of the Night from Mozart's "Magic Flute," "Caro Nome" from "Rigoletto" and the Bell Song from "Lakmé." Her extraordinary range and facility and the captivating quality of her voice resulted in a series of ovations for the charming young singer. The audience insisted on the addition of four or five encores.

The symphonic contributions to this program were Dvorak's Overture, "Husitzka," Chausson's Symphony in B Flat Major, and Borodin's "Sketch of the Steppes of Central Asia." The orchestra was in fine form, and Mr. Stock was the recipient of warmly welcoming applause.

Famous Pianist Feted

Paderewski's appearance at the fourth concert, on May 15, was the other high light of the festival. Seldom have such scenes of spontaneous excitement occurred in a concert hall. Hill Auditorium was crowded to the last inch of space by a brilliant throng gathered from a radius of 500 miles, bent on paying tribute to the veteran statesman-pianist. The audience arose as one man at Paderewski's entrance and at the conclusion of an amazingly brilliant and powerful interpretation of his own Concerto in A Minor, Op. 17, the enthusiasm was unbounded. The orchestra punctuated the shouts of the audience with a prolonged fanfare. Mr. Stock and the pianist, both in tears, embraced each other on the platform. Later, Mr. Paderewski offered a brace of Chopin compositions as a solo group, following

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TOSCANINI INCURS ANGER OF FASCISTS

Conductor Expelled from Bologna After Refusing to Play Hymn

Arturo Toscanini is reported in news dispatches from Italy to be a voluntary prisoner in his home in Milan and to have had his passports taken, following an incident which occurred in Bologna on May 14, where the conductor was scheduled to lead the first of two concerts in honor of Martucci. The incident arose over the maestro's refusal to conduct the Royal March and the Fascist anthem in honor of several important dignitaries who were present. He refused on the ground that the works in question were not good music and had no place in a symphonic program.

As the conductor was leaving the theatre, a group of Fascists in an angry mood denounced the musician and one of them is reported to have struck him. Toscanini thereupon left Bologna—according to one report at the request of the Fascist authorities—and returned to his home in Milan. Three plainclothes men were detailed to prevent the occurrence of any incident, but on May 19 they were removed.

Demonstration at La Scala

A demonstration occurred at La Scala on the evening of May 18, when the first number of an orchestral concert conducted by the Dutch leader, Albert van Raalte, was interrupted by cries of "Long live Toscanini!" The demonstration was stopped by police and theatre attendants. After the concert twenty persons were arrested, charged with creating the disturbance.

Reports from Bologna by the Associated Press state that the conductor's refusal to play the Fascist hymn was characterized there as "absurd and unpatriotic." The Syndicate of Artists, Musicians and Professionals, a Fascist organization, adopted a resolution saying that "this man of genius would be much more glorious if he were ready to serve his country."

GIORGIO POLACCO AND EDITH MASON REWED

Soprano and Conductor Are Reunited in Zurich Civil Ceremony After Two Years' Separation

MILAN, May 15.—Edith Mason, operatic soprano, and Giorgio Polacco, conductor, both formerly of the Chicago Civic Opera Company, were remarried at the Town Hall in Zurich, Switzerland, on May 9. The marriage was afterward certified by the American consulate.

Mme. Mason, who on April 4 secured a divorce from Dr. Maurice A. Bernstein of Chicago, in Dallas, Tex., subsequently sailed for Italy. A reconciliation followed with Mr. Polacco, who has had custody of their five-year-old child, Graziella.

Following the ceremony, the rewedded pair returned to their former home in Milan, but it was announced that they will go to Venice and later to St. Moritz to spend the Summer.

Mr. Polacco and Mme. Mason were married in 1919 and divorced ten years later.

Noted German Tenor For American Tour



Ernst Schneider, Berlin

Richard Tauber, a Favorite Tenor in Central Europe, Will Come to This Country Next Season

REPORTS from London tell of the triumphs which Richard Tauber, the great German tenor, has scored there in Lehar's operetta, "The Land of Smiles," at the Drury Lane Theatre. His appearance was the occasion for spontaneous outbursts from the public and a unanimously favorable press, which compares him to Caruso and Chaliapin, his voice and personality be-

ing the reason for the comparison. Herr Tauber has long been a favorite in Central Europe. Prior to his London debut, he gave two recitals to capacity audiences in Paris, winning his hearers at his first appearance.

His American debut will be made in New York in October, when he will be presented by F. C. Coppicus of the Metropolitan Musical Bureau.

FESTIVAL OPENED FOR NORTH SHORE

Stock Hailed in Bow as Musical Leader—Pons Is Soloist

CHICAGO, May 20.—Every available inch of space was occupied by a brilliant audience at the opening concert of the North Shore Music Festival at Northwestern University Gymnasium, Evanston, on May 18. Frederick Stock made his first appearance as musical leader of the festival, conducting Honegger's "King David" as the major work of the evening. Lily Pons, making her debut in this community, was the featured soloist on the latter half of the program.

The multitude that had assembled primarily for a first glimpse of the Metropolitan's widely heralded new coloratura seemed in no wise disappointed. Her appearance was marked by the most cordial applause, and after both of the two listed numbers, "Caro Nome" from "Rigoletto," and the Bell Song from "Lakmé," the singer was obliged to respond to several encores. One of these, Pamina's aria from Mozart's "The Magic Flute," was sung with orchestra; the others were given with piano accompaniment.

It was almost immediately apparent

that Mr. Stock had achieved a regeneration of the spirit and the standard of performance of the festival. Never before has the unwieldy chorus of 600 voices sung with as much incisiveness and accuracy, nor, in "King David," with such telling variety of effect. The Honegger work in its entirety received a remarkably impressive performance, and evoked the genuine enthusiasm of a public not given to cordiality toward unconventional music.

The Chicago Symphony gave notable support, and the work of the soloists was uniformly admirable. Jeannette Vreeland deserves especial commendation for the beauty of voice and keen intelligence with which she projected the soprano role. The contralto and tenor parts were most capably disposed of by Eleanor Reynolds and Dan Gridley, respectively. Paul Leyssac read the lines of the Narrator effectively.

The program opened with Bach's cantata "Now Shall the Grace" ("Nun ist das Heil und die Kraft"), excellently performed, in a modern orchestration by Mr. Stock. Debussy's "Fêtes" and Elgar's "Pomp and Circumstance" were the orchestral contributions to the list.

ALBERT GOLDBERG

"Elektra" to Be Given by Philadelphia Opera

PHILADELPHIA, May 20.—In addition to repeating Alban Berg's "Wozzeck," early next season, Mrs. William C. Hammer, director of the Philadelphia Grand Opera Company, announces that the company will present Strauss's "Elektra." This promises to be one of the outstanding events of the season. The company is at present making elaborate plans for its presentation. The cast for the opera will be announced later.

"Elektra" was given its American premiere in a French translation by the Manhattan Opera Company, under Hammerstein's regime at the Manhattan Opera House in New York, on Feb. 1, 1910. Marietta Mazarin sang the title role and Jeanne Gerville-Réache that of Klytemnestra. The work was given seven times, but has not been heard since in the United States.

HONOR FOR MCCORMACK

Tenor Accepts Vice-Presidency of Irish Music Academy

John McCormack recently received a cablegram from the Lord Mayor of Dublin, Hon. Alfred E. Byrne, Dr. John F. Larcet, and Dr. Loran Sherlock, asking him to accept the vice-presidency of the Royal Irish Academy of Music, which was rendered vacant by the death of Lord Glenavy. The latter was also the first President of the Senate of the Irish Free State.

The famous tenor in reply sent the following cablegram from his home in California: "Will be delighted to accept the vice-presidency of the Irish Academy of Music, and hope thereby to realize my ambition to see in Dublin a great civic auditorium with civic orchestra housed there, working in co-operation with the Academy of Music."

On receipt of this cablegram, the Lord Mayor issued a statement saying that Mr. McCormack, through his acceptance of their invitation, had opened up immense possibilities for the restoration to Dublin of the fine reputation it once held as the home of musical culture.

Chicago Opera to Give "Hänsel" and "Schicchi" in English

CHICAGO, May 20.—Two operas will be sung in English during the next season of the Chicago Civic Opera. "Hänsel and Gretel" has been sung in the vernacular during past seasons, but Puccini's "Gianni Schicchi" will be given in English for the first time.

A. G.

Julia Schelling to Repeat Lecture- Recitals at Bayreuth

Julia E. Schelling will repeat her lecture-recitals on Wagnerian music-drama at the 1931 Bayreuth Festival, it is announced, explaining the performances to English-speaking visitors. Her assisting pianist will be Dr. Heinrich Weber of Bayreuth.

Harold Bauer to Hold Summer Classes in New York

Harold Bauer, the distinguished pianist, who will hold classes in New York this Summer during the months of June and July at 20 East Fifty-fourth Street, has announced the opening date as Tuesday, June 2.

Ysaye, Romanticist of Violin, Passes in Brussels



Eugen Ysaye, from a Photograph Made During His Conductorship of the Cincinnati Symphony a Decade Ago



Ysaye on Vacation in the Summer of 1927 at Le Zoute, a Watering Place on the Belgian Coast

BRUSSELS, May 12.—Eugen Ysaye, one of the greatest violinists of his time, died this morning after a lingering illness. Three years ago Mr. Ysaye was forced by severe phlebitis to submit to the amputation of his right leg. Although he recovered from the operation, his health had never been robust since.

Ysaye was born in Liège, July 16, 1858. At the early age of five, he began the study of violin with his father, Nicolas Ysaye, and two years later made his first public appearance. His father then sent him to the Liège Conservatory, where he had lessons in harmony with Dupuis and violin with Rodolphe Massart.

In spite of the fact that his ability had not aroused any public enthusiasm, he was accepted by Wieniawski as a pupil at the Brussels Conservatory in 1873. During his student days in Brussels, however, he was heard in Antwerp by Vieuxtemps, who was so struck by his talent that he used his influence with the government to obtain an extra stipend, which enabled Ysaye to study at the Paris Conservatory for three years more under Lambert Massart.

Vieuxtemps's interest in Ysaye, which led him to give him lessons from time to time during these years, continued throughout the older violinist's life, and when he was dying in Algeria in 1880, he endeavored to have Ysaye brought to him in order to hear some of his compositions once more. Unfortunately this could not be done, but one of the last things which Vieuxtemps said was that he was haunted by the *chanterelle* (otherwise the E string) of Ysaye.

Plays for Joachim

In 1879, as assisting soloist to Pauline Lucca in concerts in Cologne and Aix-la-Chapelle, Ysaye made the acquaintance of the pianist Ferdinand Hiller, who introduced him to Joachim. To the accompaniment of Hiller, Ysaye played the Fourth Concerto of Vieuxtemps. Joachim, listening in silence until the end, finally remarked, "I have never heard the violin played like that before." Through Hiller's further interest, Ysaye obtained an engagement



L. Kamishnikoff

A Rare Photograph of Ysaye Taken During His Convalescence in a Brussels Hospital in 1929 by Elisabeth, Queen of the Belgians, Who Autographed It with Her Initial (to Be Seen in the Lower Right-Hand Corner). Below, a Bust of the Violinist Made by Mme. Catherine Barjanska in Brussels in 1927, the Original of Which Is in the Sculptress's Possession in New York

as soloist at a festival in Cologne in October, 1879, playing the Mendelssohn Concerto.

In 1889, he was appointed concertmaster of Bilse's orchestra in Berlin and here obtained his first experience as conductor. He remained in this position for only one year, however, after which he toured Scandinavia. In 1883, he made his first appearance in Paris as soloist with the Colonne Orchestra. His success was such that he remained a resident of Paris until 1886.

First Success Comes in London

The Brussels Conservatory offered him in 1886, a position as professor, which he accepted and retained until 1898. In 1889 his first overwhelming success came when he played the Beethoven Concerto at a Philharmonic concert in London.

In 1894 he organized in Brussels the Société des Concerts Ysaye, giving regular symphonic programs. One result of the success of these concerts was the offer of the leadership of the New York Philharmonic after the death of Seidl in 1898. He, however, refused the offer. His famous quartet, which besides himself included Marchot, Van

Hout and Jacob, dates from this period. His first appearance as a conductor in London was made in 1901. Some six years later Ysaye led a performance of "Fidelio" at Covent Garden, which caused considerable comment by its unconventionality.

Makes American Debut

His first American appearance was made in the Beethoven Concerto with the New York Philharmonic under Anton Seidl on Nov. 16, 1894. He made numerous other tours of the United States and in 1919, having been virtually a refugee from Belgium on account of the war, he became conductor of the Cincinnati Symphony, succeeding Dr. Ernst Kunwald. He retained this position for four seasons, resigning on account of lack of harmony between himself and persons governing personnel and program policies. His first wife died suddenly in February, 1924. Three years later, the violinist married his pupil, Annette Dincin, daughter of Dr. Herman Dincin, of Brooklyn, N. Y., at Le Zoute, a Belgian watering place.

In spite of the shock of having his leg amputated three years ago, Ysaye continued his work in composition. His

opera, "Peter, the Miner" was produced with great success in Liège last March. Queen Elisabeth, who had inspired him to complete the score, attended personally and also arranged a radio broadcast so that he could hear the performance from his bed. It is said that he left several other operatic scores uncompleted.

An Original Player

In the field of violin virtuosos, Ysaye held a position which is not comparable to that of any of the players of the present time. General recognition of his ability came to him at an age when most public performers are already well established. This was due, to a large extent, to his departure from tradition not only in the matter of interpretation but in technique as well. He was forty-one before Berlin accepted him, in the Bach E Minor Concerto under Nikisch. His reading of the work was free and quite different from that to which the German public had been accustomed.

It was probably his originality in the field of romantic interpretation which led César Franck in 1886, to compose especially for him the now popular Sonata for violin and piano, and Guillaume Lekeu to compose his work in the same form. Besides appearing with his own quartet he was heard with many famous pianists, notably Busoni in London.

He learned new works with great rapidity and was said to be able to memorize a composition by merely reading it through without playing. Although his technical liberties have been called to question, it is improbable that as a romantic interpreter he has had many superiors.

His compositions include six violin concertos, Variations on a theme by Paganini, three Mazurkas and a "Poème Elégiaque," in addition to the operatic works mentioned above.

Services were held in the Church of the Trinity in Brussels on the morning of May 16. The violinist having been a grand officer of the Order of Leopold, the funeral was a military one. Queen Elisabeth, who had always been one of his most ardent admirers, attended in person. After the singing of a Gregorian Mass and the playing of a number of Ysaye's own compositions, he was laid to rest in the Ixelles cemetery.

JOHN ALAN HAUGHTON

Cincinnati Festival a Triumphant Musical Event

Goossens Hailed as Notable Festival Leader — Choruses Also Win Great Success—Mahler's Eighth Symphony Impressive — Pons Has Ovation — Bach Cantata Delights — Pierné Work Heard for Fifth Time—Other Programs Absorbing

By A. WALTER KRAEER

WITH the exulting measures of the "Hallelujah" of Honegger's so-called symphonic psalm, "Le Roi David," or "King David," as the program carried it anglicized, Eugene Goossens brought to a rousing close on Saturday evening, May 9, Cincinnati's 29th May Festival. The work received a stirring presentation, in which orchestra and chorus combined, assisted by Jeannette Vreeland, Eleanor Reynolds, Dan Gridley, Herbert Gould, Elmar Becker, Mrs. Katherine Hall, Albert Schnicke and Lillian Tyler Plogstedt, to make "a joyful noise."

Earlier that evening were heard Brahms's Academic Festival Overture and Frederick Delius's "Sea Drift," in which latter chorus and orchestra were assisted by Fraser Gange. Beauty there is, of a certain shifting kind, in this setting of Walt Whitman, a work that should be heard oftener despite its slight chances for popularity. The solo part for high baritone was pointed by Mr. Gange, who found his task a taxing one.

Dan Beddoe, a popular figure in Cincinnati music, had a royal welcome and sang in his own inimitable way the "Onaway! Awake, Beloved" air from Coleridge-Taylor's "Hiawatha" and Max's familiar air from "Der Freischütz." What vocal resource, what clarity of diction Mr. Beddoe has! He got as big an ovation at the end as at the beginning, and deserved it.

Of the opening concert I spoke in the last issue. I want to return to it here for a moment to mention that the Brahms Requiem was given a really moving performance, despite the grave indisposition of Editha Fleischer, and to inquire into the reason for Mr. Gange's singing a different translation from that used by the chorus.

Mahler Symphony Acclaimed

Let me go back to Wednesday evening, May 6, when Mahler's Eighth Symphony had one of its few hearings in this country and Mr. Goossens accomplished a memorable piece of work. There are not many who can give it as spontaneous a reading. The reason is not far to seek. To conductors of an older day the work is formidable from a technical standpoint. To Mr. Goossens it is only a complex score, one which has no terrors for him. Why should it for a man who did the premiere of Stravinsky's "Le Sacre" in London years ago? Consequently he approaches the Mahler undismayed, views it from the perspective which a conductor of his years can have toward it, and which older men can not. Thus he gave it a unified reading, permitting only the big lines to affect him, not the innumerable details, which when the work was new seemed important



Alexander Leventon

Eugene Goossens, to Whose Leadership of the Festival Is Due a Great Measure of Its Success

and which now are totally insignificant.

With what the chorus and orchestra did that night under Mr. Goossens, the thrill that the audience received from a score that to many seemed forbidding before they heard it, will not soon be forgotten. The music has power today in a curious way. The once disturbing commonplaces have to a degree been refined by the process of time. Even those who have little time for Mahler's music will succumb to the spell of some of his often too richly uttered music.

The soloists, the Misses Fleischer, Vreeland and Reynolds, Muriel Brunskill and Helene Kessing, and Messrs. Gridley, Gange and Gould, sang the tremendously difficult music assigned them creditably. The chorus was augmented by that of the Cincinnati Conservatory. There was augmentation of the instrumental forces as well.

Bach Cantata Sung

Bach's fascinating secular cantata "Phœbus and Pan" was given before the Mahler work. In it there was beautiful singing of the role of Momus by Miss Vreeland, whose treasurable voice and art made her delivery of the music outstanding. She possesses the just style and feeling for this music. The others in the solo list were Miss Brunskill, who in her debut failed to give evidence of sufficient reason for her being imported from England to this land of fine contraltos; Mr. Gridley, Mr. Gange and Mr. Gould. The music of Tmolus was sung falteringly by Guy Harris, although Browning Mummery, the interpreter of this part with the British National Opera (I heard him sing it in London under Mr. Goossens's baton at Covent Garden in 1923) was in Cincinnati at this time!

Pons Has Sweeping Success

Lily Pons carried everything before her at the Thursday afternoon concert, singing the Queen of the Night's aria from the second act of "The Magic Flute," the "Mad Scene" from "Lucia" and the "Bell Song" from "Lakmé" with such virtuosity and charm as to leave her hearers breathless. She was recalled again and again and won an indisputable triumph. Mlle. Pons is the finest new coloratura soprano of the day.

Mr. Goossens had a big share in the afternoon's pleasure, for he led his

men in the overture to Mozart's fairy opera and in the Romanza and Finale of the "Eine kleine Nachtmusik" for strings and the Eight German Dances in the Steinbach edition, in addition to providing exquisite accompaniments for Mlle. Pons. Rarely have we heard the Mozart string serenade played more touchingly. The Romanza was a performance of superlative beauty. Modernist that he is as a composer, Mr. Goossens knows the spirit of his classics as do few.

For those who like opera in concert form, they gave Act I of "Tannhäuser." Coe Glade sang the Venus with vocal opulence and dramatic fire, revealing an authoritative grasp of her role. Mr. Widdop's Tannhäuser was disappointing, lacking in vocal freedom. The Messrs. Gange and Gould sang the Wolfram and Landgrave, and Mary Conrey Thuman, the Shepherd, capably. Mr. Harris and Robert J. Thuman, George J. Mulhauser and Edward Woelters completed the cast. In the Bacchanale, which Mr. Goossens did glowingly, the women's chorus sang admirably. Assisting the festival chorus in "Tannhäuser" was the Orpheus Club of male voices, of which Thomas J. Kelly is conductor.

Pierné Work Cincinnati Favorite

Friday evening was devoted to the fifth performance in Cincinnati of Pierné's "The Children's Crusade." There may be those in metropolitan centres who turn up their noses at the Alsatian composer's beautiful setting of this musical legend. If you would know this work, go to Cincinnati to hear it. It has become a tradition to sing it there, for it is loved both by children and grown ups. When I heard it at the 1916 festival under Dr. Ernst Kunwald, I understood its peculiar charm. This time I reheard it with the same feeling. The children's chorus of 500 from the various schools, trained by Alfred Hartzel, is a children's chorus such as we do not know in the East. These youngsters stand up and sing this music from memory with such freshness and precision that you are amazed.

Marcel Schwob's lovely poem deserves a better English version than the one used, which stresses prepositions and pronouns on long notes, contrary to the original French text. Miss Vreeland sang the music of Alain superbly, while Miss Fleischer as Allys was less satisfactory, being still indisposed so much so that Mr. Goossens made an announcement asking the audience's indulgence. The music of the Narrator was in Mr. Gridley's capable hands, and Mr. Gould sang the song of the Old Sailor beautifully, as well as the Voice from High at the close. A word of praise, too, for Carol Mathes Tiemeyer's singing of the small part of the Mother.

During the intermission, a trio of boys presented Mr. Goossens with a baton from the chorus, followed a moment after by a trio of little girls who did likewise. He was so delighted with the latter that he kissed all three little girls, to the audience's delight. It was learned later that one of the batons was intended for Mr. Hartzel!

Orchestral and Vocal Program

On Saturday afternoon there was a stirring reading of the Third "Leonore" Overture, a poetic one of Debussy's "L'après-midi d'un faune," Leo Sowerby's colorful Overture "Comes Autumn

Time" after Bliss Carman's poem, and Scriabin's "Prometheus." Mr. Goossens was at his best throughout. His men were alert in their response to his wishes. I believe that he will accomplish noteworthy things with the Cincinnati Symphony. That he is a conductor endowed with great gifts was patent to all who heard him lead this festival to success.

Heinrich Kaminski's Magnificat for soprano, solo viola, solo chorus, orchestra and organ was not a complete success. Awkwardly written for the chorus, it makes less effect than would seem to be the case from an examination of the score. Miss Fleischer had the supremely difficult solo to encompass, and made a heroic effort, rewarded with only partial success. She was not yet recovered, and her nervousness made her lose her place for a moment. To her credit it must be recorded that she promptly found it again, not an easy achievement in music of this kind. Vladimir Bakaleinikoff gave an excellent account of the solo viola part. Mr. Widdop's singing of Lohengrin's "Narrative to the Grail" and the air "Sound an Alarm" from "Judas Maccabeus" were greeted with much applause, but failed to make me revise my opinion gained in his previous contributions.

Daniel Ericourt played the piano obbligato in the Scriabin music with great facility and musical understanding. But the work has little to recommend it to our ears. It is far fetched and hardly worth the time which was required to present it.

I must not forget Miss Brunskill's earnest singing of Max Reger's "An die Hoffnung," an extended setting for low voice and orchestra of a Hoelderlin poem.

Plaque of van der Stucken Unveiled

During the intermission at the first night's concert a plaque to the memory of Frank van der Stucken by Clement J. Barnhorn was unveiled in the foyer of Music Hall. Dierck van der Stucken, the conductor's son, was present on this occasion. A formal dedication will follow later. The audiences were large, save at the Saturday afternoon concert, and there was great enthusiasm. Mr. Goossens was generally recognized as a very happy choice as festival conductor. Chorusmaster Hartzel was praised for his training of the big chorus, adult and children. There was less satisfaction with the soloists. The reason? Cincinnati May Festivals have had the world's most famous soloists for half a century.

On the whole, it was, however, a genuinely musical festival—that's saying a good deal about a festival—and reflected credit on J. Herman Thuman, its manager for many years.

Bok Carillon Is "Musical," Says Customs Court

WASHINGTON, May 20.—The carillon imported from England for the "Singing Tower" on the estate of the late Edward W. Bok, at Mountain Lake, Fla., was properly classified as a "musical instrument," according to the United States Court of Customs Appeals. The duty of 40 per cent, totaling \$33,588, was affirmed by the court. A. T. M.

+ Festival Days Summon Artists to Cincinnati +



J. Herman Thuman—He Has Managed the Festival for Many Years



Young and Carl

Dan Beddoe—No Festival Complete Without This Tenor



Lily Pons—One Afternoon's Program Was Sensational Because of Her Coloratura Soprano Voice



Moffett

Herbert Gould—His Bass Voice Was Heard in Five of the Programs



Jeannette Vreeland—Her Contribution Was Some Fine Soprano Singing on Several Occasions

This Memorial Bas-Relief of Frank van der Stucken, Former Festival Conductor, by Clement J. Barnhorn, Was Unveiled at the Opening Night's Concert.



Photo—Neumann

It Was Presented to Dierck van der Stucken, Son of the Famous Musician. Formal Dedication Ceremonies Are To Be Held Later



Fraser Gange—He Sang in Delius's "Sea Drift" and Other Works



Langfier, Ltd., London

Walter Widdop—He Made His American Debut, Coming from London to Do It



Coe Glade—She Was Tannhäuser's Venus on Thursday Afternoon



Vaughan and Freeman

Muriel Brunskill—Also from England—An American Debut for this Contralto



Daniel Ericourt—He Played the Piano Obligato in Scriabin's "Prometheus"

Strauss Restores Neglected Mozart Opera to Stage

*Conducts His Revision of "Idomeneo," 150-Year-Old Novelty, in Successful
Première at the Vienna State Opera—New Book
by Lothar Wallerstein Departs from Original*

By DR. PAUL STEFAN

VIENNA, May 1.—The first performance anywhere of a new version of Mozart's opera "Idomeneo" at the Vienna State Opera on April 16 was an event of great interest. As previously reported in MUSICAL AMERICA, Richard Strauss in collaboration with the stage manager of the Vienna Opera, Lothar Wallerstein, made a new adaptation of the work. The success which it had in its premiere prompts the hope that this almost unknown opus may be permanently restored to the repertoire of our opera stages.

Exactly a century and a half has passed since the first performance of "Idomeneo," a work made to order for the Royal Theatre of Munich. As this year marks the 175th anniversary of Mozart's birth, five important German opera houses will attempt to resurrect the work in the original version or in special adaptations, in addition to concert performances such as that prepared for the month of May in Basle by artists who have already presented this version in Paris. A new version has also been prepared for the Munich Opera by Wolf-Ferrari and is yet to be performed.

Certainly the Viennese revision seems to be the most radical of all these attempts, for it puts much music by Richard Strauss beside that by Mozart. A new German book and the piano score of this adaptation have just been published by Bote & Bock in Berlin. This edition contains an introduction written by myself, relating the history of "Idomeneo" during the composer's lifetime and detailing the particulars in which the new version deviates from the original.

Music Well Worthy of Revival

"Idomeneo" stands, in Mozart's development, at the point where he turned aside from his juvenile manner in opera composition and reached his



Wolfgang Amadeus Mozart, Again a Focal Point of Attention in Vienna, as Portrayed by a Contemporary Artist

maturity. Just before he began this work, which immediately preceded "The Elopement from the Seraglio," the composer had undergone many experiences on his travels to Paris. During the next two years he prepared to return to little Salzburg, his birthplace, but an irresistible desire drove him again to see the world. The first step on this way, which led him finally to Vienna, was "Idomeneo."

The first question that concerns the musician is whether the music justifies a revival. After the Viennese performance, we can answer this with a decided affirmative. Some of the melodies of this opera belong to the most beautiful ever written by Mozart. The choruses

are of the highest vitality and dramatic vigor, and the orchestral portions are especially rich in invention. Of course, "Idomeneo" must be approached with an understanding of its history. It is not yet a masterwork like the later operas of the composer. It shows the influence of the Italian opera tradition of his time, but it also shows that Mozart was familiar with the musical reforms of Gluck, whose operatic style was then a novelty.

Example of Old "Opera Seria"

In its form, "Idomeneo" is a typical *opera seria*, with long recitatives and arias immediately following, the number and importance of which are accurately adapted to certain typical situations of this genre. Wallerstein's opinion was that this form made the original version of the opera impossible to perform on the opera stage of today. In adapting the book, he attempted to treat the subject in the style of a modern opera libretto. This

could not be done without some rather drastic alterations. The division of the acts and the succession of scenes have been completely changed. There is less narration of events. Everything is brought before our eyes and logically arranged in all particulars. Of course, the text had to be rewritten in *toto*. Wallerstein has written a new libretto, except that the events remain almost unchanged.

Strauss's Additions

Only a small part of the recitative is retained, completed with numbers especially written by Strauss. In addition the latter has composed two major numbers for the score, an orchestral

interlude in Act II and a vocal ensemble at the end of the opera. These two additions turned out exceedingly well. Especially the vocal ensemble belongs to the most beautiful pages which Strauss has written. It is really in the genius of Mozart, but traces in its style the path that led the modern composer from "Rosenkavalier" by way of "Ariadne" to the "Egyptian Helen." On some occasions he does not try to imitate the earlier style, but consciously sets his art beside that of Mozart. Curious to relate, this double face of "Idomeneo" disturbs nobody but the historian.

The Question of Survival

The other and more important question is, of course, whether this new adaptation has a chance to save this beautiful and imposing work. It must be confessed that until now all attempts at stage performance have had to be given up after brief endeavors. Whether the new version will be more successful is a matter of fortune. The fate of operas can seldom be pre-determined. There are very successful ones with the worst books imaginable. On the other hand, there are other works with good librettos and beautiful scores which are unsuccessful for some mysterious reason.

It must be said, however, that Wallerstein and Strauss have done everything possible for the success of the work, and it is to be hoped that the success of the new version will be as great in other cities as in Vienna. The Berlin State Opera was represented at the premiere by Erich Kleiber, its general music director, who acquired the rights for a performance of the work next season. Other important opera theatres in Germany will present the Strauss-Wallerstein version this season.

An Outstanding Performance

The performance was one of the best given at the Vienna Opera in recent years. Strauss himself conducted, and Wallerstein directed the staging. There were wonderful settings by Roller, representing an old Flemish town, based on sketches by Rubens and resembling Gobelin tapestries. Wallerstein had the curious idea of presenting "Idomeneo" in the costumes of Van Dyck's period—a procedure which was somewhat disturbing, for this baroque music has a decidedly meridional character.

Among artists heard in the principal roles were Elisabeth Schumann, Maria Nemeth, Josef Kalenberg and Richard Mayr. There was much enthusiasm on the part of the public, with especial demonstrations for Strauss, who will probably leave Vienna soon for a year, his five years' contract with the Vienna Opera having expired. He will, however, conduct some performances as guest in future.

Paris recently heard a first performance of "Destructions," a symphonic prelude by the eighteen-year-old Russian composer, Julien Krein, at a concert of Walther Straram's orchestra.

NEW ORCHESTRA MAKES BOW IN LOS ANGELES

Mmes. Schumann-Heink and Alsen Are Soloists in Concert Given for Benefit of Unemployed

LOS ANGELES, May 20.—The Los Angeles Festival Orchestra, of more than 200 musicians, gave the first in a series of ten or twelve concerts in Shrine Auditorium on the evening of May 3. Under the business management of Henry Schumann-Heink, the concert was a gala occasion, with Ernestine Schumann-Heink and Elsa Alsen as soloists.

The huge band has been molded into a commendable body by Leonard Walker, who conducted the opening concert. The program included Tchaikovsky's "Pathétique" Symphony, Mendelssohn's "Fingal's Cave" Overture, the Valse Triste of Sibelius and the Overture to Wagner's "Rienzi." The string section, led by Alfred Megerlin, concertmaster, did especially notable work.

Mme. Schumann-Heink received much applause from the large audience. With Mme. Alsen, she sang the second act duet of Elsa and Ortrud from "Lohengrin" in thrilling fashion, and songs in German and English. Mme. Alsen gave a thrilling performance of the Valkyrie "Cry," which had to be repeated. Rex Dunn conducted the orchestra for the singers, and Katherine Hoffman played the contralto's piano accompaniments.

The proceeds of the concerts, augmented by the amount received for broadcasting, will be given to unemployed musicians.

HAL DAVIDSON CRAIN

Friends of Music to Augment Chorus for Series Next Season

The Society of the Friends of Music has announced for next season a series of ten concerts conducted by Artur Bo-

danzky, to be given at the Metropolitan Opera House on Sunday afternoons. The dates are Oct. 25, Nov. 8 and 22, Dec. 6 and 20, Jan. 17 and 31, Feb. 14, March 6 and 20.

The chorus, under Walter Wohlbe, who continues as chorusmaster, will be augmented to 180 voices. The orchestra will again be that of the Metropolitan Opera.

Taylor University Holds Contest

UPLAND, IND., May 20.—The annual vocal quartet contest at Taylor University sponsored by Dr. John Paul, former president of the school, was held on April 17. Prizes will be offered by T. H. Maytag for the winning women's and men's quartets. The eight contesting groups were trained by Doris Atkinson-Paul; Theodora Bothwell, director of the Music School, presided; and Mima Montgomery of the voice department of Northwestern University, acted as judge.

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

The report that Fascist youths had attacked Toscanini in Bologna on May 14, when he appeared to conduct some concerts in celebration of the seventy-fifth anniversary of the birth of Giuseppe Martucci, the famous composer, has stirred the world.

The greatest of Italian *maestri* declined to preface his concert with the playing of the Italian national anthem and the Fascist hymn "Giovinezza." He is reported to have said: "I came here to conduct concerts, not to play patriotic anthems."

What will Mussolini say? He is known to admire profoundly Toscanini's art and what his activity means to the world, as well as to Italy. I can't imagine that he will defend his overzealous adherents, especially as it is not customary in Italy in peace time to preface a concert with the national anthem, as it is in some countries.

Toscanini does not argue. He does what he thinks is right and lets it go at that. After a hard season in America, he went to Bologna to lend lustre to the celebration in memory of his friend Martucci. If his presence has been spurned and his person attacked because he chose to follow the dictates of his artistic conscience, he will know better next time and stay away.

A few years ago when he took the Scala company to Berlin for an operatic season, he did not appear at the reception held by the Italian ambassador to Germany the morning following the final performance. The ambassador sent a representative to tell him they were waiting. Toscanini, worn out after his arduous labors, declined to come. There was great excitement, talk of his being anti-Fascist, etc.

The German and Italian press were full of agitated stories. On Toscanini's return to Milan, he is said to have received a telegram from Mussolini, thanking him for what he had done in Germany for the "new Italy."

What do you think he did? He replied to Mussolini, thanking him for his telegram and stating clearly that what he had done during his operatic season in Berlin was for the "old Italy."

By the old Italy, he meant the Italy of Dante, Michelangelo, Palestrina, Rossini, Verdi, *et al.*, not the Italy of—well, you know.

I chuckled the other day when I saw a copy of the *New Yorker*, for which our good friend, Robert A. Simon, does

some delightful musical wise-cracks—I am sure he would not call his column musical criticism. It is too sparkling for that.

The fact is that the gentleman, who signs his articles "R. A. S.," but is in no sense a *ras*, as Mussolini understands it, spoke of the wonderful interpretation of Brahms by Mme. Onegin and how clearly she defined the woman's and man's parts in his song, "Sapphische Ode." True, Mme. Onegin did sing that Brahms song at that recital, but the one in which she did what R. A. S. praised her for was "Vergleichliches Ständchen!"

I wouldn't think of mentioning it, were not accuracy one of R. A. S.'s greatest attributes,—I didn't say boasts!

I was happy to read in some French papers the other day of the great successes won by Yvonne Gall. At the Ravel festival in Paris she scored in his "Shéhérazade," which I am sure she sings enchantingly. Her operatic triumphs in Paris have this Spring been repeated in Bordeaux and Lyons, where she is a favorite, in such roles as Tosca, Marguerite in "Faust" and Elsa in "Lohengrin."

The Ravinia season finds her here again in June, and in the Autumn she will appear with the San Francisco Opera on the Pacific Coast. An imp of mine tells me that the East will hear her in opera next season, too. And where do you think? In Philadelphia, fast becoming the operatic rival of Manhattan, with the Philadelphia Grand Opera Company.

If you want to have a treat and hear him before he comes over, get yourself an imported Columbia record of Richard Tauber, the idolized German tenor, who is being brought here for his first tour by F. C. Coppicus of the Metropolitan Musical Bureau.

He has several discs that will give you great pleasure. But I can suggest his record of "Dein ist mein ganzes Herz" from Lehar's new operetta, "Das Land des Lächelns" (The Land of Smiles), in which he has had a phenomenal success abroad, and now in London. Tauber is a warm, emotional singer, who grips you when you hear him, who dazzles you with his vivid personality—his personality comes through in this record—and who has every chance of becoming a favorite here.

He is also a fine Mozart singer and does lieder exquisitely. I have suggested this gem of operetta music, because it reveals so happily his magnetic quality.

A friend of mine, an excellent musician and something of a wit, suggests a Society for the Prohibition of Music. At first I wondered what he meant, obtuse old devil that I am!

He looked at me and the twinkle in his eye helped me to solve the charming, but momentarily, puzzling idea.

Put a ban on music, make it forbidden fruit to listen to opera or concert, and watch them flock to it, is his thought. They'd be brewing music at home, string quartets, trios, and what not, before long in greater numbers than have ever fostered music in the home. It's all too permissible now, he holds, and despite the intense interest in certain quarters in music of every sort, my friend says that he will wager a gallon of the best home-brew (not music!) against a hogshead of ginger ale that the greatest musical activity would arise, were it made a violation of some law to play music or listen to it.

I wonder . . . I said my friend knew music. I'm thinking he knows human nature, too.

You've seen "City Lights," Charlie Chaplin's new film? Well, did you notice who wrote the music for it? I didn't, as I arrived a few minutes after it began. I listened to the accompanying music and thought it very appropriate and very tuneful as well.

When the film began again—I waited, as I had not seen the start—I was astonished to read that the music was by none other than Charlie himself. I always knew he was a devotee of music, but I did not know he composed. It is not important how schooled he is as a composer. But his invention of the theme that characterizes his antics, and several of the other bits, is first class. My compliments to Charlie, one of our great artists, who in this film reveals himself a portrayer of subtle, emotional feeling, as well as of inimitable comic situations. I noted, too, that the orchestra which played his music was conducted by Alfred Newman, who has done such fine work as conductor of several Gershwin shows in recent years.

Newman, known as the "boy conductor of Broadway" because of his youth, is a very gifted musician. He studied piano with Sigismond Stojowski some years ago, when the late John C. Freund, your founder and first editor, took a lively interest in him.

A well-meaning but misguided person recently wrote to the Paris edition of the *New York Herald* on the subject of the Berlioz and the Gounod versions of "Faust." It appears that someone had attempted to prove that the Berlioz version was the better. The writer of the letter, in an attempt to refute this, spoke of the pure and blameless family life of Gounod and the impure, unblameless family life of Berlioz.

In conclusion, he said: "Pure music comes only from pure minds. Blameless lives produce eternal works."

There is not time or space to rattle the bones of the many skeletons in Music's family cupboard, but a little intensive study of musical history might give the well-intentioned gentleman an eye-opener. This might be extended to the other arts as well.

Hasn't it been said that Michelangelo . . . ! and I have certainly understood that Shakespeare . . . ! and somebody has definitely told me that Rodin . . . ! and there is little doubt that Wagner . . . ! and unless I am greatly mistaken, Tchaikovsky . . . ! and they do say that Chopin . . . !

All of which goes to show that it's risky for people whose opinions are founded on conviction rather than on information, to monkey with the musical buzz-saw!

And now that I come to think of it, I have been told that there was some question of the relationship between Gounod and Mme. Miolan-Carvalho.

While on the subject, we might call attention to the surprising information in last month's issue of *Vanity Fair*, that Lily Pons first appeared at the Metropolitan as Gilda in "Rigoletto." It is a matter of common knowledge that Miss Pons's debut was effected in the title role of "Lucia di Lammermoor."

One reads with heartening cheer of a music teacher who, when he died recently, left an estate of \$104,005, and had besides cash in bank amounting to \$45,519.

With Pen and Pencil



Ignace Jan Paderewski Closed His American Tour of More Than Seventy-Five Cities (After a Farewell New York Concert in the Town Hall Benefit Series on May 5) with an Appearance at the Westchester Festival on May 22. So Eager Was the Famous Pianist to Sail Immediately Afterward That a Police Cordon Was Secured to Speed Him from White Plains to the Dock of the S. S. "Paris," Which Mail Ship Was Held Two Hours for Him by Order of the United States Government

Thus is destroyed the illusion that music teachers are poverty-stricken, broken-down fellows who eat irregularly, live in penury and die in oblivion. Just how the gentleman contrived to achieve this somewhat unusual accumulation of "filthy lucre" is not revealed. Can it be that it was mostly unearned increment? This seems highly probable.

Still, it is nice to know that Music, Heavenly Maid, does smile upon her children once in a way, and that others besides the Wagner family and Richard Strauss have managed to accumulate something like a modest competence in her service!

One has sent me a program of a concert to be given on the Bowery by one "Mr. Harold B. Jayne, Author, Composer and Copyright of all Numbers Presented." The intention of the gathering is "a Public Demand for a Better Break for Average Man & Woman."

Here is a sample of Mr. Jayne's poetry, entitled "Marching Chanty of Homeless, Starving and Unemployed":

From Maine to California,
From Florida to Capes,
We'll raise Red Hell and Thunder
Till Congress gives us breaks.
Billion Dollar Corporations
Hog necessities of life,
While Starving Millions famish,
Yea, die within their sight.—

Such a treat should not be left unenjoyed by all who have the interests of higher intellectual development at heart, says your

Mephisto

New Juilliard Building Will Be Opened with Concerts and Opera

THE new building of the Juilliard School of Music, at 122nd Street and Claremont Avenue, will be opened next October. The new structure will contain the Institute of Musical Art, in enlarged quarters, the Graduate School and the new Opera School.

It is planned to dedicate the building early in November with three musical events: a recital by a noted artist, a concert by the School Orchestra, conducted by a prominent guest leader, and the premiere of an opera by an American composer and librettist, the cast and orchestra to be composed entirely of Juilliard students. The opera, commissioned as the result of a gift by several anonymous donors, is now being composed by Louis Gruenberg on a folk-tale libretto.

Oscar Wagner, who, in addition to teaching in the graduate school, has been assistant to Dean Hutcheson, has been appointed assistant dean of the entire school—in the institute as well as in the graduate department. Mme. Olga Samaroff will be the director of the extension work of the school.

Handsome New Quarters

The building, designed by Shreve, Lamb & Harmon, is sound-proof throughout. Besides the usual classrooms and studios, it contains an auditorium with a stage adequate for opera performances, unusually commodious rehearsal rooms, library and reading rooms, a radio laboratory in which students can be trained for radio performance, a gymnasium and a game room. The cafeteria of the Institute of Musical Art has been transferred to the new part of the building and enlarged to serve the entire school.

To the north of the new building a large piece of property is reserved for future building developments. At present it will be landscaped and planted.

The auditorium will contain a four-manual organ built by Casavant Frères.



Oscar Wagner, Appointed Assistant Dean of the Juilliard School

In the routine work of the school, regular orchestral, choral and operatic performances as well as student recitals will be a feature.

The school orchestral concerts, which until now have been given in Town Hall or Carnegie Hall, will in future be given in the school auditorium. There will be, in addition, a series of operatic performances each year, chamber music concerts and debut recitals.

There will also be certain courses open to the general public on payment of a small tuition fee. Mme. Samaroff and Ernest Hutcheson, dean, will give a series of illustrated lectures on the history of music. John Erskine, president of the school, will give a series of lectures on "The Materials of Poetry." Details of these and other courses will be announced later.

DETROIT TO EXTEND CIVIC OPERA SERIES

Capacity Audiences Attend Seasonal Performances of Five Works

DETROIT, May 20.—Public enthusiasm over five seasonal productions of the Detroit Civic Opera has run so high that plans are under way to extend the series next year. The establishment of a national opera has also been discussed by Thaddeus Wronski, founder and producing director of the company, with visitors from other cities.

Capacity audiences attended the performances given in Orchestra Hall from April 21 to 30. "Carmen," "Bohème," "Hänsel and Gretel," "Tosca" and "Butterfly" were the works presented in a manner which evoked high praise. The admirable chorus was made up of local singers; members of the Detroit Symphony constituted the orchestra. Fulgenzio Guerrieri conducted all the operas except "Butterfly," which was led by Giacomo Spadoni. Dancers from Theodore J. Smith's ballet classes, their ages ranging from four to fourteen years, took part in "Die Puppenfee," given under Mr. Wronski as a companion piece to "Hänsel and Gretel."

Guest artists appearing in leading roles were Lorna Doone Jackson, Ethel

Fox, Bernice Schalker, Bianca Saroya, Hizi Koyke, Mary Barron, Dimitri Onofrei, Edward Molitore, Henri Scott, Giuseppe Interrante and Natale Cervi. The role of Musetta was taken by Lois Johnson of this city.

The executive staff includes Jefferson B. Webb, general manager; Marcus Kellerman, assistant director; Peter J. Donigan, in charge of scenery, and Mr. Smith, ballet master.

Officers are: Philip Breitmeyer, chairman; Harriet N. Atterbury, Mrs. Joseph A. Braun and Neils Ortved, vice-chairmen; Jay Grinnell, treasurer, and Dr. Clifford N. Brunk, secretary.

HERMAN WISE

Leone Kruse Re-engaged for Prague German Opera

PRAGUE, May 15.—Leone Kruse, American dramatic soprano, has been re-engaged for next season at the German Opera here, following her first Sieglinde, in which she made a distinct success. The performance was conducted by Georg Szell, recently one of the guest conductors of the St. Louis Symphony. Miss Kruse's next role will be the title part in the revival of Hermann Goetz's "The Taming of the Shrew."

ARTISTS EMBARK FOR EUROPEAN PORTS

Musicians Take Ship for Varied Activities in Old World

Artists are leaving on practically every liner that sails from New York, to continue their work abroad or to prepare for next season.

On the *Aquitania* on May 6 were Rosa Ponselle, who will appear at Covent Garden; Johanna Gadschi, who has just completed her third tour with the German Grand Opera Company, and Serge Koussevitzky, conductor of the Boston Symphony.

Another passenger was Beniamino Gigli, who recently completed a season of fifty performances at the Metropolitan and an extended concert tour. Throughout May and June Mr. Gigli will be making operatic and concert appearances in Budapest, Bucharest, Berlin, Copenhagen, Paris, Vienna, Zurich and London. He will give five performances at Covent Garden, appearing with Rosa Ponselle, and will sing in "Rigoletto" at the Paris Opéra for the benefit of the crippled soldiers of the French Army. His wife and two children sailed with him.

Musical Art Quartet Sails

Also sailing on the *Aquitania* was the Musical Art Quartet, which under the sponsorship of Ambassador and Mrs. John W. Garrett will tour Italy for six weeks, winding up with two weeks of recitals at the summer home of the Mr. and Mrs. Garrett in Capri.

Charles K. Davis, manager of the Manhattan Symphony, also sailed. While abroad Mr. Davis will arrange for the performance of Emil Velazco's new jazz piano concerto "Kaleidoscope" and some of Henry Hadley's symphonic works in London and Paris. He will also give auditions to artists who propose making their American debuts with the Symphony next season.

Renée Chemet, violinist, and Marcel Grandjany, harpist, sailed on the *De Grasse* the following day.

Catherine Littlefield, premiere danseuse of the Philadelphia Grand Opera Company, sailed on May 9 on the *Leviathan*. Miss Littlefield will spend the Summer in France.

Goossens on the America

Eugene Goossens, who will assume the conductorship of the Cincinnati Symphony next season, sailed on the *America* on May 13. Maria Kurenko, soprano, sailed on the *Ile de France* on May 15. Samuel W. Insull, president of the Chicago Civic Opera Company, and Mrs. Insull, arrived on the *Europa*, on May 17.

Ernest Hutcheson, dean of the Juilliard Graduate School, and Mrs. Hutcheson, sailed on the *Europa* on May 18, for a short holiday abroad before Mr. Hutcheson takes up his summer duties at Chautauqua, N. Y.

Margaret Matzenauer sailed for Europe on May 20, immediately after her appearance in "Orfeo" at the Westchester County Music Festival at White Plains.

Violin Prodigy Leaves for Vacation

After concluding a lengthy tour, Yehudi Menuhin sailed from New York for Europe on the France on May 8.

Before returning next January for a coast-to-coast tour, the American boy violinist will appear as soloist with noted orchestras in Berlin, London, Leipzig, Vienna, Budapest, Mannheim,

Zurich and Rome. In several instances these organizations will set aside tradition by providing accompaniments to three concertos on one program. In addition, the young artist will give recitals in some of these cities and in other music centres.

Before beginning his Autumn engagements, Yehudi will spend six months of leisure at Basle, resting, working with several masters, making motor trips and visiting music festivals.

Thomas Returns to Brussels

John Charles Thomas, who is completing a season of eighty-seven engagements in concert and opera, will sail for Europe on May 29 for his annual operatic season at La Monnaie in Brussels. He will spend the remainder of the Summer in Italy, preparing new roles for appearances with the Chicago Civic Opera and the Philadelphia Grand Opera Company.

COOLIDGE PRIZE OFFERED

Award of \$1,000 Will Be Made for String Sextet

WASHINGTON, May 20.—Under the provisions of the Elizabeth Sprague Coolidge Foundation, the division of music in the Library of Congress has announced a competition for the Elizabeth Sprague Coolidge Prize of \$1,000. This prize will be awarded for the best work of chamber music written for six string instruments, without piano. The competition, open to composers of all nationalities, closes Sept. 30, 1932.

Manuscripts, including score and parts, should be sent anonymously (with the full name and address of the composer in a sealed envelope accompanying the music) to the Chief of the Music Division, Library of Congress, Washington, it is announced. No award will be made if a majority of the judges so recommends. The prize composition will have its first performance at the next festival of chamber music in the Library of Congress in the Spring of 1933.

Oliver Stewart Sings for Mountain Lakes Club

Oliver Stewart, tenor, was a soloist in the Spring concert of the MacDowell Club of Mountain Lakes, N. J., on May 8, singing two groups of four songs each and an aria from Gena Branscombe's "Pilgrims of Destiny," and adding several encores at the audience's request.

Mr. Stewart was also heard as the first soloist in the new Sunday programs of Loew's Jersey City Theatre recently, singing an aria from "Africaine" and "Drink to Me Only with Thine Eyes."

WANTED

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1924 and 1925
EDITIONS OF
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GUIDE

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CHICAGO ATTENDS MANY CONCERTS

Orchestral and Choral Events Vie with Recitals

CHICAGO, May 20.—The Chicago Business Men's Orchestra gave its annual concert before a large audience in Orchestra Hall on May 12. Under the direction of Clarence Evans, this organization accomplished much that was praiseworthy in a program including Brahms's Second Symphony. Agnes Bodholdt Conover was the soloist, giving an authoritative reading of the Tchaikovsky Piano Concerto.

The annual festival of the Civic Music Association of Chicago was held in Orchestra Hall on May 3. An extensive program was given by the Civic Orchestra, under Eric DeLamarter, and the combined children's choruses of the Civic Music Association, led by Felix Borowski.

Bach Chorus in Concert

The Chicago Bach Chorus, under Dr. Sigfrid Prager, gave an admirable concert including several cantatas and the "Magnificat" in Orchestra Hall on May 7. Members of the Chicago Symphony assisted. The soloists were Frances Haeger, soprano; Edwin Kemp, tenor; Philippine Hennig Rohman, contralto; and Mark Love, bass.

The Lyon & Healy Chorus and Boys' Band made their first public appearance in a concert in Orchestra Hall on May 11 for the benefit of the Chicago Boys' Club. Mina Hager, soprano, and Joseph Rosenstein, violinist, were the soloists. The latter half of the program was devoted to a concert performance of "Faust," with the solo parts taken by Ruth Lyon, soprano; Lillian Knowles, contralto; Edwin Kemp, tenor, and Mr. Love.

The Chicago Welsh Male Choir gave its annual concert in Orchestra Hall on May 5, led by Daniel Protheroe. Attilio Baggione, tenor, repeated his recent success in several groups of solo numbers. The Hamilton Club Chorus, consisting largely of professional singers, aroused enthusiasm in a concert under Harry S. Walsh in Orchestra Hall on May 4.

People's Symphony Heard

The Chicago People's Symphony, conducted by P. Marinus Paulsen, gave its final concert of the season at the Civic Theater on May 17. The soloists were Jasna Bjankini, pianist, and Augusta Durchanek-Siroky, soprano.

The Chicago Civic Opera Ballet School gave a program in the Civic Theatre on May 10. Laurent Novikoff devised the choreography for several ballets, as well as shorter numbers.

The annual concert of the Florence Nightingale Chorus was given under Robert R. Birch at the Blackstone Hotel on May 14. Marie Morrissey, contralto, was cordially applauded for her musicianly account of a group of German lieder. Joseph Rosenstein contributed two groups of violin solos.

Edward Collins gave his annual piano recital before an audience that entirely filled the Playhouse on May 17. Mr. Collins' authoritative and scholarly performance of a representative program evoked the tribute of his audience. The program included the pianist's latest compositions, "Variations on an Irish Tune."

ALBERT GOLDBERG

A King of Music Is Royally Entertained



Musical Personalities Who Attended the Reception in Honor of Ignace Jan Paderewski at the Studios of Alberto Jonás. On either Side of the Celebrated Pianist Are Mr. and Mrs. Jonás. In the First Row Are Also the Five Artist Pupils of Mr. Jonás Who Gave the Program, (from Left to Right) Mercedes Ramirez, of Havana, Eugenia Buxton, of Memphis, Elizabeth Hipple, of Philadelphia, Reah Sadowski, of San Francisco, and Mildred Gordon, of Philadelphia. Second Row: Carola Goya, Arthur Friedheim, Adrienne Matzenauer, Margaret Matzenauer, Arthur M. Abell, Mrs. Abell, Mrs. Josef Lehwine, Josef Lehwine, Mrs. Stojowski, Mrs. Arthur Friedheim. In the Third Row Are: Hortense d'Arblay, Sylwin Strakacz, Secretary to Mr. Paderewski, Maurice B. Swaab, Sigismund Stojowski and Gustave Saenger

AN event of unusual interest was the reception given in honor of Ignace Jan Paderewski by Alberto Jonás, the eminent pianist and teacher, at his New York studios on the afternoon of May 10. An all-Paderewski program was one of the features of the occasion. It served to introduce five talented pianists from the large list of those now studying with Mr. Jonás in New York and Philadelphia.

It would indeed be a difficult task to single out any particular soloist deserving of more praise than the other, since all disclosed marked talent, fluent technique and excellent musicianship. They were enthusiastically applauded and were the recipients of personal

commendation from Mr. Paderewski. The soloists included Reah Sadowski, Mercedes Ramirez, Eugenia Buxton, Elizabeth Hipple and Mildred Gordon. The latter is but twelve years of age and deserves especial mention for her clean, clear-cut technique disclosed in the Variations and Fugue on an Original Theme, Op. 11. Miss Hipple, with Mr. Jonás at the second piano, gave charming delivery to the Concerto in A Minor. Other numbers on the program were the Variations and Fugue on an Original Theme, Op. 23, played effectively by Miss Sadowski; "Mélodie" and Polonaise, brilliantly interpreted by Miss Ramirez, and a group including "Theme Varié," Nocturne in B Flat Major, Scherzino and "Craco-

vienne fantastique," artistically played by Miss Buxton.

At the conclusion of the program, Mr. Jonás eulogized Mr. Paderewski in a short speech and the honor guest was greeted with salvos of applause from the large audience in attendance and from the many musical notables present. Among these were Mr. and Mrs. Ernest Hutcheson, Margaret Matzenauer and her daughter Adrienne, Pasquale Amato, Mr. and Mrs. Sigismund Stojowski, Mr. and Mrs. Louis Persinger, Mr. and Mrs. Josef Lehwine, Rubin Goldmark, Arthur Friedheim, Gustav Saenger, Mr. and Mrs. Yeatman Griffith, Mrs. Leopold Auer, Ellen Ballon, Mrs. L. Howard Weatherly, Leonora Cortez and Marion Bauer. S.

OPENS MANAGER'S OFFICE

J. W. Cochran Joins New York Concert Executives

J. W. Cochran, who has acted as booking representative for artists and organizations during a number of years, has joined the ranks of New York concert managers, and has opened new offices at 119 West Fifty-seventh Street.

The list of artists under his management for next season includes Josephine Lucchese, coloratura soprano, of the Philadelphia Grand Opera Company; Frederick Jagel, tenor, of the Metropolitan Opera; Katharine Gorin, pianist; Alexander Kisselburgh, baritone; Caroline Thomas, violinist; Rita Orville, lyric soprano; Thalia Zanon and Asya Kaz, dancers, and Ida Deck and Andrew Haigh, two-piano artists. Mr. Cochran is also booking manager for

the Philadelphia Women's Symphony.

Mr. Cochran was for twenty years the representative and manager of Teresa Carreño, and was also associated with Lillian Nordica, Eugen Ysaye, Marcella Sembrich, Pol Plançon, and the Theodore Thomas Orchestra, now the Chicago Symphony.

Illinois Catholic Women's Club Heard in Fifth Concert

CHICAGO, May 20.—The fifth annual concert of the Illinois Club for Catholic Women attracted a large audience to the Illinois Theatre on April 26 to hear an attractive program of part songs under the leadership of Arthur Becker. Joan Arthur, soprano, left a pleasing impression in her debut appearance, and Eusebio Concialdi, baritone, sang numerous operatic arias and songs in his usual effective style. M. M.

Musical Fund Society Elects Officers

PHILADELPHIA, May 20.—At the meeting of the board of directors of the Musical Fund Society, held on May 12, the following officers were reelected to serve the society for the ensuing year: President, Gilbert Reynolds Combs; vice-president, Dr. E. I. Keffer; secretary, Spencer P. Hazard; treasurer, Albert P. Brubaker; councillors at law, Henry S. Drinker, Jr., and Edward Hopkinson, Jr.; physicians to the society, Dr. Oliver Hopkinson and Dr. Francis R. Packard.

Barrère Little Symphony to Give Three Concerts at Town Hall

A post-season series of three concerts will be given in the Town Hall by the Barrère Little Symphony, with Georges Barrère as conductor, flute soloist and commentator, on the evenings June 3, 11 and 18.

Handel's "Rodelinda" Has First American Staging in Northampton

Smith College Forces Give Two-Century-Old Opera Under Baton of Werner Josten — Mabel Garrison Heads Cast Which Includes Juilliard Artists—Production, Directed by Margaret Linley, Includes Ballet to Rameau Music

NORTHAMPTON, MASS., May 20.—The first stage performance in America of Handel's opera "Rodelinda" was given on the evening of May 9 in the Academy of Music by the Smith College department of music, under the baton of Werner Josten. The cast was as follows:

Rodelinda, Queen of the Lombards.....Mabel Garrison
Bertaric, the exiled King.....Donald Beltz
Grimwald, a tyrant usurper.....Kurtis Brownell
Hadwig, Bertaric's sister.....Janice Kraushaar
Garibald, Grimwald's evil genius.....Howard Laramy
Hunolf, a faithful retainer.....Carl Theman
Flavius, the child prince.....Sally Lou Madeira

"Rodelinda" was one of the series of operas which Handel wrote for the King's Theatre in London, and had its first performance there on Feb. 13, 1725. Like other of the master's operas, "Rodelinda" suffered neglect for several centuries until revived at Göttingen in a new edition by Dr. Oskar Hagen, in the Summer of 1920. The version of the opera heard at Northampton followed in the main this

revision, an English translation by Bayard Quincy Morgan being used. However, four arias from Chrysander's edition were restored by Professor Josten, and several airs in the Hagen version were omitted.

Story of the Opera

The story of "Rodelinda" is laid in Milan in the sixth century A. D. and concerns itself with the return from exile of King Bertaric of the Lombards,



Werner Josten, Composer and Head of the Music Department of Smith College, Who Conducted "Rodelinda"

who has been expelled from his realm and is supposed to be dead. He overhears his usurper, Grimwald, wooing his faithful Queen, Rodelinda, and threatening her with the death of her child unless she consents. Hadwig, sister of the exiled King, herself jilted by Grimwald, promises aid to her brother in securing vengeance. Bertaric is smuggled into the palace and, surprised by the usurper, is condemned to death.



Stahlberg
Mabel Garrison, Soprano, Formerly of the Metropolitan Opera, in the Title Role of the Handel Opera

Handel's librettist, Haym, brought the leisurely story to a rather precipitous close, after complications too involved to summarize. The usurper, in gratitude for the sparing of his life, turns over his kingship and lands to the reunited pair.

"Rodelinda" contains some of Handel's most mature writing in the operatic form. It abounds in lovely solo airs, of which the lament of the Queen for her spouse is of particular beauty, and several of Bertaric's solos have a noble eloquence.

The revival of the opera was a labor of love which in the case of Professor Josten and his associates has already involved the revival of such Handel

operas as "Julius Caesar," "Xerxes," "Apollo" and "Dafne."

Miss Garrison, in the title role, was charming both vocally and visually. She enacted her rather dolorous role in able fashion and showed a keen sense of musicianship in dealing with the classic score.

A Creditable Performance

The supporting soloists displayed fresh and capable voices, and were evidently well versed in the florid intricacies of the score. The dramatic details were worked out in a creditable and graceful manner—an example which many established opera companies could well follow.

The recent study of "Rodelinda" by the Juilliard school of music in New York permitted Professor Josten to secure several of his soloists from the Juilliard forces, with admirable results.

The orchestration demanded a score of stringed instruments and a few added woodwinds, the former being drawn from the ranks of the Smith College Symphony. Raymond Putman at the harpsichord had an important part in the work, playing accompaniments for the recitatives.

Ballet Is Feature

During the second act, a ballet of seven students directed by Edith Burnett gave a divertissement to music by Jean Philippe Rameau. Twice only during the three acts of the opera did tableaux occupy the stage, and only in the moments preceding the final curtain did the composer give a voice to the colorful group of noblemen, ladies, men-at-arms and pages. Of these few moments Professor Josten took full advantage, and his final chorus displayed warmth and clarity of tone.

Margaret Linley of the Theatre Guild, who was in charge of the stage production, was tendered an ovation, together with Miss Garrison, Professor Josten and the entire cast. A large and notable audience availed itself of this unique opportunity.

JOHN F. KYES, JR.

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HOUSTON HEARS SYMPHONY

Ellison Van Hoose Conducts Series With Soloists

HOUSTON, May 20.—The Van Hoose Little Symphony, conducted by Ellison Van Hoose, gave the first of a series of three concerts in the Palace Theatre recently, with Daisy Elgin, coloratura soprano, as soloist.

The second program was presented on May 12, with Jack Abram, pianist, assisting, and the third on May 19, with Katherine Hume Seymour, coloratura soprano. The concerts were attended with much success, as given under the management of Mrs. Edna W. Saunders.

Milwaukee Holds Biennial School Music Festival

MILWAUKEE, May 20.—This city's fifth biennial festival of public school music, under Herman F. Smith, supervisor, was a pronounced success. Bands, glee clubs, orchestras and other ensembles were heard in three programs at the Auditorium on May 8 and 9, attended by approximately 20,000.

Mr. Smith conducted the High School and Grade School Chorus; Anna Johansen, head of the department of orchestral instruments, the Junior and

Senior Festival Orchestras, and Joseph E. Skornicka, director of band instruction, the Junior and Senior Festival Bands. The harp ensemble was led by Emma Esgood Moore.

C. O. S.

Marguerita Sylva Heard in Musicales

Marguerita Sylva, mezzo-soprano, was the soloist at a musicale at the residence of Mme. Marius de Brabant on the evening of May 12.

Mme. Sylva began her program with Bemberg's "La Morte de Jeanne d'Arc," following this with a group of French songs. The third group was of songs in German and the fourth of songs by American composers. The final group was of Spanish numbers.

Mme. Sylva's singing throughout the program was characterized by the admirable vocal and interpretative qualities which have distinguished it in her previous operatic and concert appearances.

N.

Giacomo Lauri-Volpi, tenor of the Metropolitan, will devote the entire Spring and Summer to touring in concert and opera throughout Italy and Germany.

Subscribe for MUSICAL AMERICA, \$3.00 a year; Canada and foreign, \$4.00.

Patton Reengaged by Cincinnati Zoo Opera

Fred Patton has been reengaged for his sixth consecutive opera season at the Cincinnati Zoo, for three weeks beginning July 20. The bass-baritone will sing the roles of Garrido in "Navarraise," Ferrando in "Trovatore" and Leporello in Mozart's "Don Giovanni." The management desired to engage Mr. Patton for the entire season, but on account of his European trip in June he was forced to curtail his season in Cincinnati.

In sending in changes of address at the beginning of the vacation period it is earnestly requested that both the Winter address and the address to which the paper is to be mailed during the Summer be given. It is our desire to cooperate in every way, and to this end we make the request that changes of address be sent to us in explicit form.

Some Fly East—Some Fly West—Some Stay at Home



Mishel Piastro, New Concert-Master of the New York Philharmonic-Symphony, Is Seen with Two of His Violin Students in Los Angeles — Kajla Mitzl and Little Ruggiero Ricci (Left)

Tito Schipa Poses on the First Pacific Coast Locomotive During a Seasonal Visit to Portland, Ore. The Chicago Civic Opera Tenor Sailed Recently for a European Tour, After Which He Will Sing in Buenos Aires Opera in July and August



Vincent

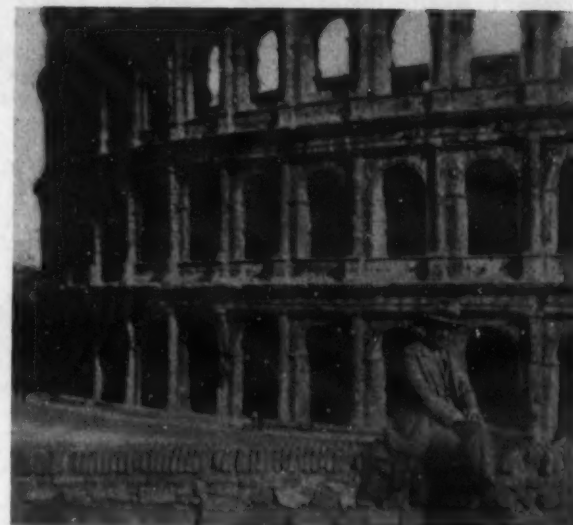


North German Lloyd
Sergei Rachmaninoff Sailed on the Bremen Recently for a European Vacation



Leonora Corona, Metropolitan Opera Soprano, and Her Dog, "Spooky," Enjoy a Romp in Long Island (Left)

Egon Petri Visits the Coliseum at Rome. The Noted Pianist Will Come to This Country Next Year



Gunnar Graarud, Tenor of the Vienna Staatsoper, Snapped in His Library with Flora, Three and One-Half Months Old Pet



Helen Pugh Alcorn, Relaxing from a Strenuous Musical Season in Columbus, Ohio, Plans a Summer Vacation and a Fall Season of Appearances as a Concert Pianist

Oskar Shumsky, Boy Violinist, Is Presented with an Engraved Certificate by Teachers in the Wharton High School of Philadelphia on His Graduation. He Will Leave Soon for a Tour of England and the Far East (Right)



Paris Orchestra Gives First-Time Hearings

Excerpts from "Wozzeck" and Symphony by Beck Played by Monteux — d'Indy Is Guest Leader in Anniversary Concerts of His Works—New Suite by Prokofieff Presented — Giesecking Hailed in Recital

By GILBERT CHASE

PARIS, April 30.—The Suite for orchestra and solo voice from Alban Berg's "Wozzeck," was given its first local hearing by the Paris Symphony under Pierre Monteux on March 29. As Berg's much-discussed opera was recently given its American premiere by the Philadelphia Grand Opera Company, the music has been fully described in MUSICAL AMERICA. Another interesting novelty on the same program was the Fifth Symphony of Conrad Beck, a young Swiss composer. This work, scored for a moderate sized orchestra and taking only about twenty minutes to perform, might more accurately be termed a sinfonietta.

Vincent d'Indy's eightieth birthday, which fell on March 27, was celebrated by three concerts in his honor. The first of these was a performance in concert form of his dramatic legend for soloists, chorus and orchestra, "The Song of the Bell," given by the forces of the Schola Cantorum in the Salle Pleyel, under the baton of the composer. The second was a concert devoted exclusively to d'Indy's works, given by the Colonne Orchestra under the baton of Gabriel Pierné, dean of Paris conductors, at the Châtelet. The program comprised the symphonic poem, "A Summer's Day in the Mountains," an excerpt from the opera "Fervaal," the "Fantasia on French Popular Songs" for oboe and orchestra, and "The Camp of Wallenstein." For the last work, M. Pierné turned the baton over to the composer, who con-

ducted with a precision and alertness that belied his years.

Incidentally, no other Paris orchestra has thus far honored the occasion by inscribing a work of his on its programs, although they have all given special festivals for the benefit of the Debussy Monument Fund. Presumably they are waiting until it is time to erect a monument to his memory.

The third was the concert of the Société Nationale de Musique, given in the historic hall of the Old Conservatoire on March 28. This concert brought hearings of two new works by d'Indy: a "Fantasia on the Air of an Old French Round" for piano and a second series of "French Popular Songs" for chorus without accompaniment, both dating from 1930. Like all his more recent works, these compositions show the composer firmly entrenched in the musical folklore of France and cultivating a deliberate simplicity of style.

Two songs dating from 1872, "Clair de Lune" and "Madrigal," the first String Quartet (1890) and the "Concert" for piano, flute and 'cello with string orchestra (1926), completed this interesting program.

Prokofieff Suite Introduced

Serge Prokofieff recently appeared as soloist and conductor with the Colonne Orchestra in a concert featuring three of his works: the Third Piano Concerto, the "Symphonie Classique," and a suite for orchestra, "Le Fils Prodigue," the last being a novelty.

In 1928 Prokofieff composed a ballet of the same name, which was created by Diaghileff in Paris the following year. Certain themes from the score were incorporated into his Fourth Symphony, written for the fiftieth anniversary of the Boston Symphony and performed for the first time in Europe by the Paris Symphony last December. The rest of the material has been used in the present suite—surely a striking example of musical economy. It is in five movements, which bear no subtitles, because, we are told, the composer prefers to have them accepted as pure music. (But if there is no connection between this music and the



As Leader of the Paris Symphony, Pierre Monteux Has Introduced Novelties by Berg and Beck

story of the prodigal son, why not call it simply a suite for orchestra?) In any case, the composer appears to have used the best themes for his symphony. Those which have gone into the suite do not possess a transcendental musical interest, in the opinion of this writer.

While Beethoven's "Egmont" Overture figures frequently in the repertoire of all orchestras, it is not often (in Paris, at least) that we are given an opportunity of hearing all the incidental music which the composer wrote for the representations of Goethe's tragedy at the Vienna Court Theatre in 1810. Such an opportunity was provided at the Beethoven Festival given recently by the Paris Symphony under the baton of Pierre Monteux. Readings from Goethe's play were superbly given by Jacques Copeau. Music and poetry complemented one another in a performance that was most effective dramatically.

Giesecking Plays Bach

The outstanding piano recital of the month was that given by Walter Giesecking at the Salle Pleyel recently. The program consisted of twelve preludes by Chopin and the twenty-four by Debussy. Giesecking has a great reputation as an interpreter of Debussy in Paris, and large crowds flocked to hear him. The wisdom of playing all the preludes at a sitting may be questioned. Debussy's are all of one "color," and hence there are bound to be moments of monotony. Yet the pianist's playing made this a memorable occasion.

The following week Giesecking gave an all-Beethoven program, consisting of four Sonatas: Op. 31, No. 2 (D Minor), Op. 27, No. 2 ("Moonlight"), Op. 109 and Op. 57 ("Appassionata"). The audience was much less numerous. It is significant that when the time for encores arrived, the audience called insistently for Debussy works. But the pianist played Bach instead, and the audience called for more! For the French, who do not know Giesecking as an interpreter of this composer, it was a revelation.

The American pianist, Eunice Norton, gave her second Paris recital this season in the Salle Gaveau on March 24, playing works by Bach, Beethoven and Schumann. Her supple technique and firm sense of rhythm showed to good advantage also in Szanto's difficult transcription of Stravinsky's "Petrouchka."

BOSTON SYMPHONY CONCLUDES YEAR

Koussevitzky Gives Works by Lambert and Griffes

BOSTON, May 20.—The fiftieth year of the Boston Symphony has passed into history. At the conclusion of the final concert, on May 2, Judge Frederick P. Cabot, president of the board of trustees, in the course of a laudatory address presented Dr. Koussevitzky with a golden laurel wreath. The conductor in his reply praised the men of the orchestra, and pointed to still higher goals to be achieved.

The program of the last pair of concerts included the Prelude to "Meistersinger," Debussy's "Prelude to the Afternoon of a Faun," Strauss's "Till Eulenspiegel" and Beethoven's Fifth Symphony. The symphony was given a noble reading.

Lambert's "Rio Grande" Heard

The Boston Symphony concerts of April 24-25 included Schubert's Symphony in C Major, Griffes's "Pleasure Dome of Kubla Khan," Constant Lambert's "The Rio Grande," and Stravinsky's "Firebird" Suite. Seldom has a new work received as warm a reception as did Lambert's from three audiences (it was played also at the concert of April 27).

The chorus of the Cecilia Society had been prepared by its conductor, Arthur Fiedler, and in the final rehearsals by Dr. Koussevitzky for an exceedingly brilliant performance. J. M. Sanroma played the solo piano part with gusto. The orchestra entered fully into the spirit of the work. Marie Murray sang expressively the sustained incidental contralto solos.

Griffes's work well merited revival. Dr. Koussevitzky and his men gave a colorful and sufficiently restrained performance to this score of delicate charm.

Recent recitals were given by Vladimir Horowitz, pianist, on April 21, in which he made the best impression he has yet created in Boston, and by Roland Hayes (April 22), who sang with his usual excellence.

The Apollo Club on April 29 gave its concluding concert. Mr. Stone led a miscellaneous program that ranged from Beethoven's "Nature's Praise of God" and Parry's "Jerusalem" to Gilbert and Sullivan operas and Kentucky mountain folk-songs. Roy Patch, tenor, and Ralph Tailby, baritone, sang groups of solos that were well received.

ALFRED H. MEYER

KEENE CHORUS GIVES ITS ANNUAL FESTIVAL

George Sawyer Dunham Conducts Singers and Orchestra in Twenty-ninth Event

KEENE, N. H., May 22.—This community of 15,000 on May 20, 21 and 22 held its twenty-ninth annual festival in the City Hall. The Keene Chorus Club of 250 voices was conducted by George Sawyer Dunham.

On the evening of May 20 a concert by the High School chorus' orchestra and band was conducted by Harry Davis and Karl Beedle.

On the second evening the Boston Orchestral Players and the chorus performed Coleridge-Taylor's "Death of Minnehaha," with Betsy Lane Shepard and Frederick Baer as soloists. "The Rio Grande," by Constant Lambert, was presented with Edith Ayers MacCullough, mezzo-soprano, and Willem Frank, pianist, assisting. The finale from "Meistersinger," sung with Ralph Errolle, tenor, as soloist, concluded the program.

An afternoon concert was given on May 22 by the Boston orchestra and

the women's chorus. The latter sang two works by Joseph W. Clokey, "Flower of Dreams" and "The Snow Legend." The orchestra gave the American premiere of Haydn Wood's "Virginian Rhapsody," a work secured by Dr. Dunham on his visit to England last Summer. Walter Smith was the trumpet soloist.

On the same evening a stirring performance of "Trovatore" was given in concert form in English by the chorus and orchestra, with Frances Peralta, Henriette Wakefield, Mr. Errolle and Mr. Baer as soloists. Minor roles were sung by Mildred Whitcomb, William Bridge Jones and William Nye of this city.

Percy Scholes to Make Another Lecture Tour Here

Percy Scholes, author of many books on music study and widely known as lecturer, will come to America next Winter for a long tour. He will be an officer and active participant in the Anglo-American Music Conference at Lausanne, Switzerland, this Summer.

Chicago High School Orchestras Hold Seventh Contest

CHICAGO, May 20.—The seventh annual final competition of senior high school orchestras was held in Orchestra Hall on May 14. In Group I, Lane Technical High and Harrison Technical High were tied for first place. Paul Vernon and Joseph J. Grill, respectively, were the conductors. Marshall was awarded second and Tuley third in this group.

In Group II Roosevelt High School orchestra, conducted by Erhardt Bergstrasser, was given first place, with Lake View and Calumet tied for second. In Group III McKinley, conducted by Carl W. Blum, won first place, and Wendel Phillips second. The judges were Eugene Stinson, Frank Wallas and Isaac Van Grove. A. G.

"The Greatest living tragedienne of the European opera stage"

Do you read German?

If so, read this from the Hamburger Correspondent
of April 23, 1931

Die Giannini im Stadttheater

Tosca.

Es gibt keinen Unterschied zwischen in- und ausländischer Kunst, sondern nur einen zwischen Kunst oder Unkunst. Jene ist ein Gnadengeschenk des Weltenlenkers, etwas, das sich nicht lernen, noch irgendwie sonst erzwingen läßt. Sie entpringt der Seele, die stets „bewußtlos bildendes Leben“ ist. Niessche sagt: „Wir leugnen, daß irgendetwas vollkommen gemacht werden kann, solange es bewußt gemacht wird“, und Goethe ist noch konsequenter, indem er behauptet: „Der Mensch kann nicht lange im bewußten Zustand verharren, er muß wieder ins Unbewußte stürzen, denn darin lebt seine Wurzel.“

Aus dem Unbewußten, der Welt der „Mysterien“, steigt die gigantische Darstellungskunst der Dusolina Giannini, der größten lebenden Tragödin der europäischen Opernbühne empor. Sie ist unerhört, diese Kunst, auch die einst berühmteste Vertreterin der Tosca-Rolle, Maria Sabia, gab nicht entfernt, was wir — im Tiefsten erschüttert — an feinsten Eindrücken der großen Dusolina Giannini verdanken. Da ist kein Lob hoch genug, da kann kein Maßstab mehr herhalten, tief neigt sich der Künstler vor einer Gottbegnadeten, die auf Firmenhöhen über jeglicher Kritik thronet: ein Wunder, ein unbegreiflich hohes Wunder.

Ueberragend auch die Sängerei, diese weichen, in Empfindung vergehenden Laute der Hartlichkeit, die flammende Eifersucht, die dämonische Entrücktheit in Ungeheures. Herrlich!

Und wie sah sie aus, diese kindliche und doch intuitiv auch die finsternsten, im Unterbewußtsein eines jeden Vollblutmenschen schlummernden Möglichkeiten seherisch erfassende Frau! Hamburg soll den Göttern danken, daß wir — öfter als jede andere deutsche Stadt — diese enorme Künstlerin auf unserer Opernbühne begrüßen dürfen. Denkt man zurück an den Schluß des zweiten Aktes, erlebt man die Offenbarung in der Erinnerung zum zweiten Mal, dann muß man schon ganz vernagelt sein, um nicht rückwärts und unbedingt einzusehen, daß es ein solches Schauspiel zum zweiten Mal nicht mehr gibt. Daß man hier mit jeder Vorstellung einen neuen Höhepunkt erreicht, das ist nicht selbst um jeden Kredit zu bringen beabsichtigt.

Eine Glanzleistung hohen Grades war auch der Mario Carl Günthers, dessen herrliche Ursprünglichkeit sich an Dusolinas Welten umspannendem Künstlertum sichtlich entzündete. Auch Groenens Scarpia erwies sich als lobenswürdig.

Carl Gotthardt, als Buccini-Direktant ungemein schätzenswert, leitete die Aufführung. Obgleich die Oper — wie ein geistreicher Kollege meinte — die gegebene wäre, um anlässlich eines Kongresses der vereinigten deutschen Schlachtereinnungen aufgeführt zu werden, hat sie doch zuweilen recht starke Momente und erhebt sie sich jedenfalls turmhoch über das „Mädchen aus dem goldenen Westen (nichts neues)“ Ein großer Abend!

H. F. Sch.



If not, read this
translation

From the depths of the unknown, from the world of the creative, arises the gigantic interpretative art of DUSOLINA GIANNINI, THE GREATEST OF ALL LIVING TRAGEDIENNES ON THE EUROPEAN OPERA STAGE. It is unheard of, this art; not even the once most famous interpreter of the "Tosca" role, Maria Labia, offered more, than what we, deeply touched, must be grateful for in the spiritual impression of the great DUSOLINA GIANNINI. There is no praise sufficiently high, there is no measure sufficiently great; one must merely bow before an artist favored by the gods, an artist who is enthroned on high, above the comments of any critic; she is a marvel, an inconceivably great marvel.

Impressive also is her art of singing. Her soft tones, which fade into tenderness, her burning jealousy, her demoniacal, over-powering emotion. Magnificent!

And how she looked, this woman of prophetic insight, who, although childlike in her naivete, seems to possess the intuition of a seer!

Hamburg should thank the gods that we, more often than any other German city, can greet this great artist on our operatic stage. When one recalls the finale of the second act, when one remembers again the impression of this revealing art, one must admit unreservedly, and without any qualifications, that such an artistic experience cannot repeat itself.

GIANNINI

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artists of the concert stage today"

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Ysaye, King Among Violinists

NOT only the violin world, but the whole musical world, has been saddened by the death on May 12 of the great Belgian violinist, Eugen Ysaye. On July 16 he would have been seventy-three, past the proverbial three score and ten. Yet he was of those who seem ever young.

His fame was international; for he had appeared in many lands in his long career. Tours of this country established him here as a violinist of the highest distinction, a player of comprehensive musical understanding and the possessor of a technical equipment which few have equalled in our day, and no one has surpassed. Ysaye combined the heritage of his great compatriot, Vieuxtemps, with his own special personal violin genius. He was one of the few remaining players who had the grand style, the manner of violin playing passed on from the old Italian masters to such men as Heinrich Wilhelm Ernst and later Wieniawski.

Deeply musical as he was, a noble interpreter of the classics of quality, Ysaye found some important works, such as the Brahms Concerto, uncongenial to him for the greater part of his career and only added it to his repertoire a decade ago.

It was for him that César Franck wrote his great sonata for violin and piano, bringing it to him for a wedding gift, as he, Franck, was too poor at the time to purchase anything. Ysaye told of this touchingly some years ago

in New York at a banquet given in his honor by "The Bohemians." As he told it, those who sat near him noticed tears in his eyes.

He was active in this country, too, for a period of years as conductor of the Cincinnati Symphony Orchestra, an interlude in his noteworthy career of which little need here be said. Like Liszt he wanted to be known as a composer. But the world found his gifts as composer and conductor secondary to Ysaye, the violinist. He will be remembered by future generations in the last-named role. He was also a great teacher.

There is no one to take Ysaye's place. He completed an epoch in the history of violin playing, the same epoch which gave us Leopold Auer, César Thomson, Adolf Brodsky, Hugo Heerman. Some of these great violinists are still alive. Some of them have gone to that Valhalla, where dwell the souls of immortal musicians. Ysaye assuredly has a place of honor among them. He was the greatest Belgian musician since César Franck.

Rochester's Service to Our Music

ROCHESTER has just commemorated the tenth anniversary of the founding of the Eastman School of Music. Appropriately enough, the occasion was celebrated with a festival of American music, May 19-22.

The exemplary work which has placed this city highest in the list of American performances deserves a vote of thanks from the remainder of the country, for Rochester has proved that our music is best served by being kept "in circulation."

To Howard Hanson, George Eastman and the others who have made such a splendid experiment possible, American music owes a debt of gratitude.

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Personalities



"A Pleasure!" Is All Any Gallant Chicken Could Say in a Situation Like This, with Grace Moore the Roast-Mistress. The Metropolitan Soprano Sailed Recently on the Ile de France for a Vacation in Europe

Schumann-Heink—"There will never be any such thing as a farewell tour on my schedule," said Ernestine Schumann-Heink when she returned to her home in Coronado Beach, Cal., recently.

MacMillan—The head of the Toronto Conservatory, Dr. Ernest MacMillan, composer and conductor, has been elected a Fellow of the Royal College of Music "by the Council, with the assent of H. R. H. the Prince of Wales, President of the college, in appreciation of service rendered to the Art of Music."

Hempel—As a souvenir of a recital she gave last Winter at the White House, Frieda Hempel recently received from President and Mrs. Hoover autographed photographs. The noted coloratura soprano is a favorite in official Washington and frequently entertains at private functions there.

Samaroff—A plea that music be studied purely for enjoyment rather than with an idea of utilizing it for professional purposes was voiced by Olga Samaroff in Detroit recently. The occasion was Mme. Samaroff's appearance, under the auspices of the Musicians' League of the Juilliard Foundation, at the Institute of Arts.

Clarke—On his return to Long Beach from the Boston convention of the American Bandmasters' Association, Herbert L. Clarke, conductor of the Municipal Band of the California city, was tendered a banquet at the Breakers Hotel. In Boston Mr. Clarke led the convention band in a performance of his composition, "Long Beach Is Calling."

MacDowell—An invitation to be honor guest at the annual meeting of the Brooklyn Music School Settlement was accepted by Mrs. Edward MacDowell. She is a member of the advisory council, and gave a manuscript of her husband's to the MacDowell room which is maintained by the settlement. The meeting was arranged to be held in the Brooklyn Little Theatre on the afternoon of May 19.

Kochanski—Collaboration with Szymanowski on a composition for violin and piano is one of the occupations awaiting Paul Kochanski when he arrives in Poland this Summer. It is expected that the new work will be played by him in New York next season. Mr. Kochanski took passage on the Ile de France, sailing May 15 for Europe, and has been announced to give recitals in London and Paris, as well as in Polish centres.

Bolm—Appointment to the chairmanship of the dance committee for the Chicago World's Fair of 1933 is a distinction that has been bestowed on Adolph Bolm. During the Summer he will direct the presentation of ballets in Hollywood Bowl in connection with the annual series of "Symphonies Under the Stars." Fifty dancers will take part in Mr. Bolm's production of festive scenes from "The Snow Maiden."

What They Read Twenty Years Ago

in MUSICAL AMERICA for May, 1911

Yea, Verily! And Yet . . . ?

The untimely death of Gustav Mahler takes from the musical world one of its most notable personalities. Regarded as a composer, it cannot be said that his success in this field is as world convincing as in the field of conducting.

~1911~

Native Opera Becomes Respectable

LONDON.—Grand opera in English has a new and distinguished advocate in Queen Mary, who has expressed privately her views in favor of it.

~1911~

And Before the 18th Amendment, Too!

Bad music is classed with bad liquor by the many-sided George Bernard Shaw, who has been telling the school teachers of London what he thinks of music as a "school subject."

~1911~

A Bootless Discovery, Apparently

The Paris Opéra directors have discovered "the finest tenor voice in the world" in a boot and shoe manufacturer in Chile.

~1911~

And Momus Lost a Faithful Votary

LONDON, May 20.—Sir W. S. Gilbert died on May 29 at his residence in Harrow.

~1911~

Fortunately, They Didn't!

Sonzogno, the Milan music publisher, is arranging for the writing of an opera by Richard Strauss and Gabriele D'Annunzio.

~1911~

But the "Star-Spangled Banner" Still Waives

CHICAGO.—There is a plan under consideration here to raise half a million dollars as a prize to be offered the composer of a national anthem that shall stir the enthusiasm of the whole country.

Treble Clef Offers Prize for Work for Women's Chorus

PHILADELPHIA, May 20.—The Treble Clef, a women's singing society, offers a prize of \$300 for the best composition for women's chorus submitted. The text may be secular or sacred. If in a foreign language, an English translation must be included. The accompaniment must be for piano with one or more (limit eight) orchestral instruments. The time required for performance should be from ten to fifteen minutes. The right of first performance must be reserved by the Treble Clef.

Manuscripts must bear a nom de plume, and be accompanied by a sealed envelope enclosing the name of the composer and his address. The contest, which will close Dec. 31, 1931, is open to all, irrespective of nationality. Manuscripts may be addressed to: The Treble Clef, 1301 Spruce St., Philadelphia, Pa., U. S. A.



The Late Henry F. Gilbert, American Composer, at Work in an Old Barn Near His Boston Home, as Pictured in MUSICAL AMERICA Twenty Years Ago

LITTLE THEATRE OPERA PLANS BROADER SCOPE

New York Opéra Comique, Inc., to Be Future Name of Organization—Central Theatre Sought

Plans for enlarging the scope of the Little Theatre Opera Company were announced at the annual meeting of its board of directors on May 13. It was voted to change the name of the organization to the New York Opéra Comique, Inc. The securing of a more centrally located theatre season after next, and the giving of more ambitious productions was also decided upon.

In order to complete plans for the program of expansion and to develop the repertoire of the company, the productions in New York next season will again be given at the Heckscher Theatre.

The officers of the Little Theatre Opera Company will continue at the head of the New York Opéra Comique.

The works to be given by the company next season will include an American opera, "The Blonde Donna," by Ernest T. Carter, former professor of music at Princeton University. The season will be opened with Offenbach's "La Vie Parisienne." Other works to be presented are Lortzing's "The Poacher" ("Der Wildschütz"), which will be given its first American performance in English, and Gounod's "Mireille," not heard in New York since its production by the Metropolitan in 1918-19. There will be revivals of "Fledermaus" and "Chocolate Soldier."

St. Louis Hears Local Symphony and Renowned Pianists

ST. LOUIS, May 20.—Members of the Symphony Orchestra of the Young Men's Hebrew Association gave an excellent account of themselves when, on April 26, they played a Tchaikovsky program under the baton of Irl Rosen-

blum. The soloist was Deborah Carnovsky, heard in the Piano Concerto in B Flat Minor.

The Odeon was filled to capacity on April 25 for Paderewski's recital, given under the local management of Alma Cueny. E. Robert Schmitz gave a piano program the following afternoon.

S. L. C.

Chicago Bohemians Elect Officers

CHICAGO, May 20.—At the annual meeting of the Bohemians of Chicago, on May 1, the following officers were elected for the ensuing year: Frederick A. Stock, president; Herbert Witherpoon, first vice-president; Felix Borowski, second vice-president; Allen Spencer, third vice-president; Charles Haake, recording secretary; Marx E. Oberndorfer, treasurer and corresponding secretary; board of governors: Max Fischel, Adolphe Dumont, Richard De Young, Albert Goldberg, Maurice Rosenfeld, Dr. J. Lewis Browne, Adolph Weidig and Adolph Muhlmann.

A. G.

Omaha Symphony Gives Benefit Concert

OMAHA, May 20.—A "Pop" concert given by the Omaha Symphony, Joseph Littau, conductor, in the Technical High School auditorium in the evening of April 24, was a delightful aftermath of the orchestral season.

Mr. Littau generously remained in the city beyond his scheduled time to conduct this concert and the symphony players contributed their services.

The gross receipts were devoted to the Orchestral Association. M. G. A.

Detroit Choir Gives Concert

DETROIT, May 20.—The Halevy-Hazomir Farband Choral Society, led by Dan Frohman, gave its sixth annual program of Jewish music on April 5. Vocal soloists were Emma Lazarokk, Max Levy and S. Mogilevsky. Rebecca Katzman accompanied. S. W.

Monteverdi's "Tancredi e Clorinda" was performed by the Chelsea Music Club in London recently. The score used was edited by Malipiero.

Cap and Bells

When Star Meets Star

PADEREWSKI, we are told, finds relaxation in moving pictures and is particularly fond of Charlie Chaplin and comedies. Thus does a star of the music world meet a luminary of the screen—if only by proxy, as it were. Perhaps Paderewski cottons to the Chaplin pictures because they are silent. He probably hears enough music as it is. "Now and then," continues the *Associated Press*, which is responsible for this latest news, Paderewski likes a Western picture. Here he must be more thoroughly on his own ground, since the thunder of horses' hooves is an effect he can easily reproduce (and maybe improve on) in Chopin's A Flat Polonaise.

* * *

Past or Present Tense?

OUR esteemed contemporary *Life* quotes an orchestral leader as saying "When I raise my baton each player is as tense as if he were going to make a speech." Whereupon the following comment is made: "But we always think the one with the cornet is getting set to whistle through his teeth."

* * *

A New Music Case

EVERY time a corner stone is laid someone thoughtfully deposits copies of records and other things under the stone itself. We suggest that this cavity be used for our neighbor's saxophone, as well as for the radio that suffers from static in the apartment just under our menage.

* * *

NOW is the time for all good press agents to come to the aid of their prima donnas.

* * *

IT'S a long street that has no organ grinder.

New England High School Chorus Heard in Providence Music Week

PROVIDENCE, May 20.—A first appearance in concert by the All-New England High School Chorus on May 3 opened this city's seventh annual Music Week under the auspices of the Rhode Island Federation of Music Clubs. The chorus included more than 260 boys and girls selected from the schools of all the States except Maine, which was unable to send a delegation because its State choral contest was going on at the same time. The young singers, trained by Butterfield, director of music in the Providence schools, presented in creditable fashion an exacting program, including Bach's "Peasant" Cantata.

Children Appear as Soloists With Springfield Forces

SPRINGFIELD, MASS., May 20.—The Springfield Symphony closed its ninth season on April 17 with a concert for children. Arthur H. Turner conducted. Two children were soloists—Marlyn Crittendon, violinist, and George Hart, pianist. Eleanor T. LaZazzera and Benjamin Buxton assisted at two pianos. Lucius E. Harris was at the organ. J. F. K., Jr.

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Musical Amateurs—A Past Reality, a Future Necessity

The return of the amateur to music is a vital question today, many authorities insisting that only by this means can the musical life of America be stabilized and enriched. In this connection **MUSICAL AMERICA** recently published an interview with Harold Bauer, eminent pianist, who made a stirring plea for the renaissance of the amateur.

The accompanying article by Burnet Corwin Tuthill further reveals the importance of the non-professional music-lover to American culture. Mr. Tuthill is treasurer of the Society for the Publication of American Music and secretary of the National Association of Schools of Music, both of which he was instrumental in founding. He was for eight years general manager of the Cincinnati Conservatory of Music. This paper contains the substance of a speech made by the author at the last annual convention of the Music Teachers' National Association.

Ed., **MUSICAL AMERICA**.

By **BURNET CORWIN TUTHILL**

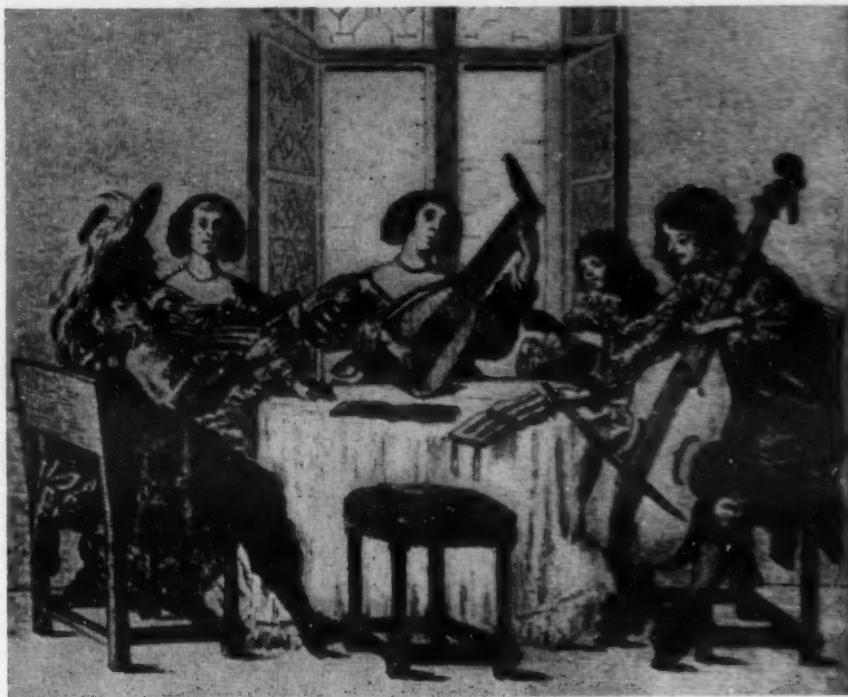
RACHMANINOFF, the great pianist and composer, calls himself a musical amateur! This fact was ascertained ten or eleven years ago when the Society for the Publication of American Music sent application blanks to many musical people in the hope of securing their membership. The forms contained spaces in which to indicate the musical interest of the applicant. The Russian musician put his check mark in the space opposite the word "amateur."

What, then, is an amateur in music? In the field of sport, the public considers an "amateur" one who is a dub and can't play the game as it should be played. But Rachmaninoff calls himself an amateur because the art of music is close to his heart. This is, of course, the correct use of the term, in its meaning of "lover." This article is to treat of the position of the music-lover who does not use music as a means to earn his living.

Music in Elizabethan Days

To quote Harold Bauer: "The amateur is the very background and basis of all civilized culture." This is true of the amateur in music as in all other fields of art. Let us look back on the history of musical development. What would it have been in the sixteenth century had not the English lady and gentleman considered as an essential part of their education the ability to read at sight and to sing? It was this accomplishment that encouraged Byrd, Weelkes, Wilbye, Gibbons and a host of other madrigal writers to compose the works which we now hear so gratefully from the English Singers. The ladies and gentlemen of that time must have acquired much ability to be able to sing these works at sight, and from part books rather than from a printed score.

Somewhat later, in the first half of the eighteenth century, we find the growth of music taking place in the courts of kings and princes, dukes and earls. There was Frederick the Great,



A Group of Unprofessional Musicians in the Days of Queen Elizabeth, Engaged in Performing Contemporary Works. Reproduced from an Old Print

who was as much interested in playing his flute and composing concertos for it as he was in leading his armies and economizing his state budget. Do you suppose for an instant that Joseph Haydn could have had the inspiration to write his symphonies and string quartets had it not been for Prince Esterhazy, in whose employ he lived for almost half a century? Every prince or princeling had his court musicians and his court composer, and many a work, which has since reposed upon the shelf in perhaps undeserved oblivion, was written especially to delight his friends.

Art in Democratic Ages

Since the days of the French Revolution music has become more and more a matter for the general public rather than for a chosen few. It has been supported in Europe through State Opera Houses and conservatories. Yet, even in these democratic days, the professional musician is dependent upon the amateur musician for his success, both artistic and financial. What would chamber music in England be today without the great influence of W. W. Cobbett? What of E. J. DeCoppet, who maintained the Flonzaley Quartet as his private organization for a number of years before it made its public appearance and guaranteed it for the entire twenty-five years of its concertizing? What of Mrs. Elizabeth

Sprague Coolidge, founder of the Berkshire Festivals, supporter of many musical organizations and the producer of modern music festivals in all parts of America and Europe? What of all the supporters in America, especially of symphony orchestras, chamber music organizations and opera houses, men and women who devote hours of time and millions in money to the cause of the art which is so dear to us all?

But, with the assistance of these alone, would music be all that we want it to be? We can answer this question only with a "no." For, after all, these great supporters of music encourage the art because they believe in it, not only for themselves, but for the people as a whole. If the composer cannot appeal to, and the artist play before, a large public, he feels himself to be of little value to the world. This public must be made up of musical amateurs, music-lovers, who want and must have the emotional and spiritual satisfaction of hearing great music, greatly interpreted. William Lyon Phelps of Yale says: "Listening to great music is one of the most important, most essential occupations for the average man."

Examining Concert Audiences

Let us look for a moment at the group of music lovers who go to concerts. Especially let us take a cross-section of those at a chamber music concert. We shall, of course, find many who go at first because it is the thing to do, but who through renewed hearings of great works come to love them dearly. But we shall find there many whom we recognize as the purchasers of chamber music in the various music stores. Some are doctors, architects, lawyers, business men, mechanics and artists in other fields, who, after their daily labors, find the greatest recreation in playing with their friends the quartets of "Papa" Haydn, of Mozart, of Beethoven and the moderns. It is this group of amateurs, knowing their literature thoroughly, who most enjoy concerts and who make the publishing of music, as a business, possible.

Now, what of the future of music in

America? To me it seems to depend upon the amateur spirit in music. This spirit is something which the music teacher can do much to foster. This is especially true of the teacher of music in our schools. Think of the great development of school music during the last decade! There are now 1,500,000 boys and girls playing in school orchestras and bands.

What is to become of the young musicians when they pass out of school into the business of earning their daily bread? Too many of them, I am sure, have acquired exaggerated notions of their musical talent and believe that they are to make a great success on the concert stage. But just at this time we are all aware that we are passing through a sort of doldrums in the matter of earning a living from concert performance. There are comparatively few orchestras in theatres where these young musicians may earn an honest wage. The competition for places in our great symphony and opera orchestras and at the radio stations means that only the most talented need apply.

Those who are less talented, but who have acquired a love for music and a certain facility in its performance, must be encouraged to follow music as an avocation, not to drop it. If organized into class groups or school alumni groups, they will play together, cement old friendships, learn more of the great works of art, and thereby become better citizens.

Two instances of the success of this effort will illustrate the point: first, in Springfield, Ohio, there is a music supervisor who, one day when I visited him, took me to his Kiwanis Club luncheon. His associates told me that he had done more to raise the moral and civic spirit in Springfield than any other man. He had put into the hands of the boys and girls musical instruments and into their minds musical thoughts that occupied their time to the exclusion of hoodlumism, and had thus solved the brick-throwing problem for the chief of police.

Civic Orchestra Founded

Out in Kansas an enthusiastic supervisor who believed in his mission, after successfully developing in the high school an orchestra of symphonic proportions, personally organized from his alumni a civic symphony orchestra which gives a regular season of concerts each year. All this from a population of less than 10,000!

If this can be done in these two cities, it can be done in approximately every other city in the United States, provided there is well trained and enthusiastic leadership. What will be the result? These amateur musicians, who form such a large portion of the student body as a whole—for instance, one California high school of 103 students has a band of ninety-eight—will want not only to play music for themselves, but to hear it played for them. Then the musical doldrums of our concert artists will be blown away by a steady trade wind from a host of musical amateurs. When this day comes, the field will be ripe for the development of great American composers. This Utopia is perhaps a dream now, but all the musical forces in this country must first see the vision and then work together to make it come true. We do not accomplish purposes which we do not first imagine and then plan for.

AN ANTIDOTE FOR "PRESENT DISCONTENTS" IN MUSIC, AS SEEN BY AN EDUCATOR

"IF the composer cannot appeal to, and the artist play before, a large public, he feels himself to be of little value to the world."

"The future of music in America . . . seems to me to depend upon the amateur spirit in music . . . which the music teacher can do much to foster."

"Students . . . who have acquired a love for music and a certain facility in its performance must be encouraged to follow music as an avocation, not to drop it."

"Then the musical doldrums will be blown away . . . and the field will be ripe for the development of great American composers."

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Georges Thill, Metropolitan Tenor, Likes America, Speed and—Wagner

GEORGES THILL, French tenor, who made his debut at the Metropolitan this Spring, was a dark horse. His name was known to few opera-goers in this country, in spite of the fact that he had made his debut at the Paris Opéra and had sung at La Scala. In consequence—for New York likes to discover people as well as things—his success was unusual.

"New York has been good to me," said Mr. Thill recently, "and I am naturally most gratified by the reception I received. Of course, all opera singers want to appear at the Metropolitan, but they all look forward to a debut there as something of an ordeal. They have the impression that the New York public is difficult to please and often capricious."

"Personally, I do not believe it is either of these things. I am not speaking from my own experience alone, but from what I have myself seen and heard since coming here. I should say that the New York audience is not 'difficult to please and often capricious,' but discriminating and difficult to deceive."

"After all, why not? You have had all the best operatic artists in the world, so that you certainly ought to know what good operatic singing is by this time!"

Is a Real Parisian

"About my career? Well, there isn't a great deal to tell as yet. I am a Parisian, born in Paris, a real anomaly, what? They say that hardly any New Yorkers were born in New York. It's the same way with us in Paris. Furthermore, both my father and mother were natives of Paris."

"I entered the Paris Conservatoire in 1919. How old? Well, I was very young at the time! Can't we let it go at that? After being graduated, I went to Italy for further study with de Lucia and Pandolfini. De Lucia was a well-known tenor during the early part of this century and once sang at the Metropolitan. Pandolfini was the son of the original Rigoletto."

"I made my debut as Nicias in 'Thaïs' at the Paris Opéra in 1924, opposite Geneviève Vix, who sang here some ten years ago with the Chicago Opera. I afterwards sang in Monte Carlo and Brussels. At La Scala, I made my first appearance as Kalaf in 'Turandot,' and at Covent Garden I sang for the first time as Samson. Later, I appeared in South America, in Buenos Aires and Montevideo."

Wanted to Fly Across Ocean

"That's almost all I can tell you concerning my career. Outside of music, I am interested in sports, motoring and flying especially. I had always wanted to fly across the Atlantic, but your Lindbergh 'beat me to it,' as you say."

"I think it's the speed of the thing that appeals to me. I like rapid movement. I have a Bugatti car in France, which can go pretty fast. I didn't bring it with me because I was told that your speed laws were extremely severe."

"That is one of the two things I cannot understand in America. The other is Prohibition. That is an error. Speed laws are more difficult to understand. You have wonderful roads and you will not let people use them. If I had my Bugatti here, I am sure I should land in jail three times a day!"

"As to roles I should like to do, I



Mishkin
The Metropolitan's New French Tenor:
Georges Thill, Formerly of the Paris
Opéra and La Scala

don't know. I want, some day, of course, to sing Wagner and I don't see why I shouldn't. I speak German, for one thing, and then there have been some very fine French singers of Wagner you know. Dalmorès, for instance, sang the great Wagnerian roles in this country and also at Bayreuth. Who knows? Perhaps I may get a chance to do that too. I've lots of time ahead."

"Another ambition of mine is to learn to speak English fluently, but so far I have had little or no chance to try. Everybody here seems to speak French, and so I have had no opportunity to practise and no time to take lessons."

"Still, they say you get everything you want if you only want it hard enough. Sooner or later I may—let me see—fly the Atlantic, drive a hundred miles an hour over some of your fine roads, sing Tristan and speak English like a native, or perhaps I should say, 'like an American'! You never can tell, can you?"

J. A. H.

Ena Berga Engaged for Lyons Opera

Ena Berga, who has sung for two seasons at the Royal French Opera in Antwerp, has been engaged for leading coloratura soprano roles at the Grand Théâtre in Lyons, France. The engagement followed her appearance as Gilda in "Rigoletto" in the latter city.

5,500 Take Part in School Music Festival

KANSAS CITY, MO., May 20.—Five thousand and five hundred singers and players took part in the Public School Music Festival held here recently under the general direction of Mabelle Glenn. They represented classes in the grade, junior high and senior high schools. B. L.

YON CONDUCTS CHORUSES

Program at Mount Saint Vincent College Presents Soloists

Constantino Yon conducted his annual vocal program in the auditorium of the College of Mount Saint Vincent on the afternoon of May 8. The Academy's ensemble, trained by Mr. Yon, made its first public appearance as a group, singing part-songs by Chaminade, Grunn, Curran and Grieg. An excellent showing was made at the concert by the men's ensemble of St. Vincent Ferrer's Church, who, assisted by Marie Mattern, soprano, gave Rossini's "Inflammatus," Kleine's "Salve Regina" and Pietro Yon's "Jerusalem."

Francesca Jovine, mezzo-soprano, sang an aria from "Mignon." Miss Mattern and Miss Jovine, with Ivan Velikanoff, tenor, and Arturo Imparato, bass, gave the Quartet from "Rigoletto." The concert was well attended and warmly applauded.

The New England debut of Robert Elmore, young organist, who has studied exclusively with Pietro Yon, was successfully made on May 7 in Woolsey Hall at Yale University.

Twenty-Four Choirs Unite in Concert Which Worcester Hears

WORCESTER, May 20.—Twenty-four choirs were represented in the chorus of 300 which sang sacred music in Mechanics' Hall on May 5 under the guest leadership of John Finley Williamson. Preliminary rehearsals had been held under local leaders.

Elementary and high school organizations held their annual Junior Music Festival in Mechanics Hall on April 29. Some 500 children took part. Ensembles heard were: the All-Worcester High School Symphony, under Arthur J. Dann; the elementary school orchestra, led by Albert W. Wessell; an a cappella chorus; combined high school and glee clubs, and a string quartet composed of the Silberberg sisters. Florence McGuinness Parker, soprano, assisted. J. F. K., Jr.

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Bushnell
Mrs. Donald Spencer, Who Has Successfully Managed the Portland Symphony for Fourteen Years

PORTLAND, ORE., May 20.—At the annual meeting of the Portland Symphony Society on April 2 the following officers were elected: A. R. Watzek, president; K. H. Koehler, John A. Laing, Roscoe C. Nelson and Charles C. McCulloch, vice-presidents; Henry F. Cabell, treasurer; Mrs. Ralph Wilbur, secretary; Mrs. Donald Spencer, assistant secretary; Isabella Gauld, Mrs. Henry J. Berkowitz, Roscoe C. Nelson, Thornton Ladd, Frederick Greenwood and Walter W. R. May, directors. Henry F. Cabell is chairman of the finance committee and Mrs. Henry L. Corbett of the music committee.

Three sources contribute to the financing of the orchestra: the sale of tickets, memberships in the Symphony Society and the maintenance fund. It is anticipated that there will be no deficit when the season opens again in the Fall.

Mrs. Donald Spencer is entering her fourteenth year as manager of the Portland Symphony, a work which was at first undertaken as a contribution to the war service during the conductorship of Carl Denton. She remained at its head when Willem van Hoogstraten accepted the leadership in 1925. During Mrs. Spencer's tenure of office the financial resources of the orchestra have been greatly increased. Artists are now presented at some of the ten evening concerts. Eight matinee concerts, four programs in high schools and two programs out of town are a feature. A symphony chorus is an established adjunct, and a student orchestra training class and a music appreciation class including a course for conducting, led by Mr. van Hoogstraten, have been established as a department in the University of Oregon extension division.

Mrs. Spencer is also manager of the Portland Symphony String Quartet, which was organized last Summer and comprises first chair men in the orchestra.

JOCELYN FOULKES

Gertrude Wieder Makes London Recital Debut

Gertrude Wieder made her London recital debut in Wigmore Hall on May 3. According to a cable message, the American contralto was greeted by a large audience and was obliged to give a number of encores.

INDIANA GROUP TO SPONSOR SYMPHONY

Ensemble in Indianapolis Concludes First Year with Success

INDIANAPOLIS, May 20.—The laudable efforts of Ferdinand Schaeffer, conductor of the Indianapolis Symphony, and his body of some sixty-five musicians to carry on as a cooperative organization have attracted the interest of a group of prominent citizens. They have formed the Indiana State Symphony Society, to assist in the maintenance and support of the orchestra.

At a meeting held in the Chamber of Commerce on the night of April 28, the following officers were elected: President, Herman Wolff; vice-president, Mrs. Henry Schurmann; secretary, Mrs. Charles Latham, and Theodore Stempel, treasurer. Theodore Griffiths, vice-president of the Chamber of Commerce, presided at the meeting. Plans were made to give four or five concerts next season.

The first season of the orchestra was brought to a close on Sunday afternoon, April 19, when an all-Russian program was given. The Overture to "The Life for the Tsar" by Glinka was followed by the Rubinstein Concerto in D Minor, played by Rudolph Reuter, guest artist. The concert closed with the Fifth Symphony of Tchaikovsky. The program, under Mr. Schaeffer's baton, was generously received by a large audience, almost filling Caleb Mills Hall.

Civic Association Elects

The Civic Music Association has elected Theodore Griffiths as president to succeed Louis Borinstein; Mrs. Thomas Kackley as vice-president; I. N. Franklin, secretary, and Mrs. Grace Duckwall, treasurer. The following are booked for next season: the St. Louis Symphony; Florence Austral and John Amadio; Erika Morini; Josef and Rosina Lhevinne, and the Mendelssohn Choir, A. Elmer Steffen, conductor, with Hans Kindler as guest artist.

PAULINE SCHELLSCHMIDT

Martha Attwood Sings at Reception to Liverpool's Lord Mayor

At the formal reception given to Edwin Thompson, Lord Mayor of Liverpool, and the Lady Mayoress by the City of New York, represented by Mayor James J. Walker, at the City Hall recently, Martha Attwood, soprano, formerly of the Metropolitan Opera, sang "The Star-Spangled Banner" and "God Save the King," accompanied by the Fire Department Band. The ceremony, for which the visitors wore the robes of office prescribed by British custom, was witnessed by some 3000 persons.

Isabelle Yalkovsky Booked for Engagements Next Season

Isabelle Yalkovsky, pianist, recently returned from the second visit which she has made to the Pacific Coast in one year.

Engagements for next season already booked for Miss Yalkovsky include Boston, New Haven, Chicago, Philadelphia and an appearance with orchestra in Dayton, Ohio. Her tour will be under the direction of the Schubert Memorial, Inc.

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EL PASO ORCHESTRA CONCLUDES SEASON

Work by Vittorio Giannini Included in
Final Concert Led by H. Arthur
Brown

EL PASO, May 20.—The final concert of the El Paso Symphony's season was given under the baton of H. Arthur Brown in Scottish Rite Auditorium on April 20. Mr. Brown is head of the violin department of the State College in Las Cruces, N. M., and southwestern

representative of the Juilliard School of Music.

The program included a novelty in Vittorio Giannini's Prelude and Fugue, which was given its premiere in 1928 in New York. The players acquitted themselves well in their performances of Beethoven's Fifth Symphony, the Polovetzian Dances from Borodin's "Prince Igor" and the "Peer Gynt" Suite No. 1, by Grieg.

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of Vienna

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*Dr. Weisse is available for outside lectures on these and other subjects by arrangements made through the School

• • •

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Steinway Pianos

Recent Concert Successes on Tour of CHARLES WAKEFIELD CADMAN

Excerpts from the press:

Oregonian, Portland, Ore.:

"With Mark Daniels, baritone, Cadman reassured his listeners completely as to the validity of his candidacy as prime trail blazer for the contemporary school of American composition. There was little to suggest last night that the distinguished visitor was known primarily as a composer of sentimental songs or an exponent of ethnic American melodic and rhythmic patterns. The music was wholly original in basic design and in execution. The Andante movement from his A major sonata was a manifestly serious and wholly successful effort to adapt a facility for coining melodies to utterly abstract musical forms. His 'Marche Grotesque' was wholly odd, arresting, discordant and delightful."

Portland News, Portland, Ore.:

"Charles Wakefield Cadman represents to us one of the few greatest American composers. He has succeeded in doing that which but few have been able to do, namely, expressing a thought in the musical language in such a way that it will be understood by the masses and at the same time remaining entirely within the artistic idiom. He can be compared to Grieg who so immortalized Norwegian folk lore that it must become forever a cherished art of the world. Cadman's hard struggle for recognition has been a most glorious victory."

Post Intelligencer, Seattle:

"Cadman is not a mere creative musician with a facile talent for weaving Indian motives into his tonal fabric. He has become an American institution. And the high place he holds in the esteem of the musically conscious in Seattle was demonstrated last night when he appeared at the Olympic in joint recital with August Werner, baritone. Cadman's works are always both scholarly and lucid and in his loftier flights he attains an expressive beauty that one seeks in vain amid the opaque outpourings of the avowed modernists."

Star-Telegram, Fort Worth, Tex.:

Cadman Shows Force of Authority in Concert

"Friday night one of the most universally known and most widely accepted American composers was heard in a recital of his own works."

"The composer was Charles Wakefield Cadman."

"With the exception of Victor Herbert, there has been only one American composer who has covered the ground from a best seller or two to grand opera actually produced at the Metropolitan and Chicago opera houses. That one is Cadman. If there are thousands who know 'At Dawning' to one who knows his chamber music and his operas more honor is due him for having it in him to write best sellers as well as more profound utterances for the cognoscenti."

"There is in Cadman's playing the force of authority. Besides being a fluent pianist, gifted with a remarkable sense of rhythmic values and their projection, the innately musical qualities of his performance evoke response apart from considerations of musical learning. It is not a performance limited by the range of a few tremendously and deservedly popular songs, but one actuated by a vital, authentic creative impulse."

Mr. Cadman's address is La Mesa, California

SMALLENS ENGAGED FOR COAST SERIES

San Francisco's Schedule Contains Programs of Novel Interest

SAN FRANCISCO, May 20.—Alexander Smallens has been engaged as a guest conductor for the San Francisco Symphony's Summer series in the Civic Auditorium. Conductors previously announced are Walter Damrosch, Pierre Monteux, Artur Rodzinski and Sir Hamilton Harty.

Chamber music has been well represented in recent concerts. The Abas String Quartet, led by Nathan Abas, new concertmaster of the San Francisco Symphony, gave its final concert of the season on April 30 in Scottish Rite Hall. Milhaud's Sonata for two violins and piano, played with Elizabeth Alexander as assisting artist, was a novelty. The Parlow String Quartet was presented by Pro Musica in a Sunday morning program in the Palace of the Legion of Honor on May 10. Works by Ravel and Brahms were featured by Miss Parlow and her associates, Harvey Peterson, Romain Verney and Willem Dehe.

Students Give Monteverdi Work

Monteverdi's "Orfeo" was presented in concert form on April 28 by advanced students of the San Francisco Conservatory under the leadership of Giulio Silva. Madame Silva and William Thomas had leading roles, and the conservatory's string orchestra took part. On the same program were excerpts from Mr. Silva's "Missa Brevis," heard for the first time.

Russian music was featured at the recital given in Scottish Rite Hall by Vassily Gromakovsky, baritone, and Rosalind Borowski, pianist. Rudolphine Radil's program in the Travers Theatre consisted of Czecho-Slovakian songs sung in the original tongue; Dorah Dooley, harpist, assisted. Margaret O'Dea, contralto, and Charles Bulotti, tenor, were assisting artists at the literary recital arranged by Brother Leo, chancellor of St. Mary's College.

Audiences totalling some 100,000 persons heard concerts given during Music Week. Prominent in the programs were the Modesto High School Band of ninety-five, led by Frank Mancici; the Stanford University Orchestra, with Daniel Bryant as leader; Raymond Foote, winner in the pianists' class, and Rikva Iventosch, left-handed violinist, another winner.

Elizabeth Hackett, contralto, John Hagopian, baritone, and Viola Luther Hagopian, pianist, were presented in a studio recital by Mrs. Gilbert Moyle on April 29.

HELENA MUNN REDEWILL

Three Winners in Wisconsin Music Federation Contest

MILWAUKEE, May 20.—Winners of the contest of the Wisconsin State Federation of Music Clubs, held here in the New Pfister Hotel recently, were: Kathleen Sauerwald, contralto; John W. Schaum, pianist, pupil of Liborius Semman, and Henry B. Herried, of Madison, organist, pupil of Emily Roberts of the American Conservatory in Chicago.

The contest was in charge of Mrs. George J. Ritter, Madison, State chairman; Mrs. Frederick Gardner of Beloit, central district chairman; Mrs. J. Archer Hervey, president of the Wisconsin Federation of Music Clubs, and Mrs. Fred Foster of Racine, treasurer.



Kubey-Rembrandt

Alexander Smallens, Engaged as a Guest Conductor of the Summer Concerts to Be Given by the San Francisco Symphony

HILLSBOROUGH CONCERTS

Philharmonic Society of San Mateo County Announces Schedule

HILLSBOROUGH, CAL., May 20.—The sixth season of open air concerts in the Woodland Theatre will open on Sunday afternoon, June 21, under the baton of Walter Damrosch, who will also conduct the second program. The schedule specifies eight programs by the San Francisco Symphony, the series being sponsored by the Philharmonic Society of San Mateo County with Leonora Wood Armsby as managing director and chairman of the music committee.

Sir Hamilton Harty's American debut is to be made in this series on July 5. One concert will be conducted by Pierre Monteux; Artur Rodzinski and Alexander Smallens will each lead two programs.

Josephine Lucchese Feted in Recital on Return to Home City

SAN ANTONIO, May 20.—Josephine Lucchese, coloratura soprano, a native of this city, was presented in concert by the Duchessa d'Aosta Club on April 29, in San Pedro Playhouse. A large audience gave her much applause. William B. Dalton, 'cellist, was the assisting artist and Ola Gullede, the accompanist.

G. M. T.

INDIANA CLUBS HOLD THREE DAYS' MEETING

Choral Music Is Feature of Convention —Junior Events Provide Interest

INDIANAPOLIS, May 20.—The Federated Music Clubs of Indiana met here during three days, April 16, 17 and 18. The first day's program included an address by Paul Stetson, superintendent of Indianapolis public schools; singing by various state choral organizations; a choral festival in the Broadway M. E. Church, and a past presidents' program at the Hotel Lincoln.

Mrs. Jane Johnson Burroughs, head of the music department of Indiana Central College, was elected to succeed Mrs. Edward Bailey Birge, who has resigned.

On Friday club reports from the entire state federated clubs were read. Mrs. Robert Blakeman, president of the Indianapolis Matinee Musicale, read a paper on "American Music." H. M. Carter, head of the English department of Indiana University, spoke on "American Music for the Amateur."

Sigma Alpha Iota, Mrs. Frank Hunter, president, discussed the state music contests, of which she is chairman, at a luncheon at the Lincoln Hotel.

An elaborate choral festival, participated in by groups from many parts of the state, was held on Friday night at the Broadway M. E. Church. Mrs. Frank Bunn, of Muncie, was in charge. On Saturday junior activities were featured. PAULINE SCHELLSCHMIDT

Johns Hopkins Orchestra Gives Final Concert

BALTIMORE, May 20.—The Johns Hopkins Orchestra, Bart Wirtz, conductor, gave its final concert of the season at the War Memorial Auditorium on Sunday evening, May 10. Excellent work was done by these players in Haydn's Second Symphony and compositions by Schubert, Sibelius and Johann Strauss. The soloist, Maud Fortson, 'cellist, played Bargiel's Adagio, Op. 38, admirably with the orchestra. Philip S. Morgan is president of the ensemble.

E. Robert Schmitz to Be Under Man- agement of Haensel & Jones

E. Robert Schmitz has been added to the pianists under the management of Haensel & Jones, of Columbia Concerts Corporation, for bookings during the coming season. The French pianist has appeared extensively in this country and in Europe.

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Covent Garden Opens Annual Season of German Opera

Question of Subsidy by Parliament Shelved for the Present—Walter Conducts "Rosenkavalier" as Opening Bill, with Margit Angerer, a New Oktavian—Juliette Lippe Makes London Opera Debut in "Siegfried"—Weingartner and Coates Among Outstanding Leaders of Symphonic Concerts

By BASIL MAINE

LONDON, May 5.—Since the beginning of the year the question of opera and its subsidy, which was urged in Parliament by Philip Snowden, has been in abeyance. It remains to be seen whether the annual Covent Garden season, which opened on April 27, will reawaken interest in the future of the art. Nothing startling, of course, is included in the repertoire which will be presented during the coming weeks. Covent Garden has always stood for a conservative ideal. The only real change is that more English singers are engaged now than in former years. That development was already beginning last season and, let it be said, with no detriment to the performances. I shall have more to write on the present season in my next article.

"Rosenkavalier" was chosen for the opening performance, under Bruno Walter. It was notable for the first London appearance of Margit Angerer, Viennese soprano, as Oktavian. Hers was a doubly difficult task, first of all because she came here with so good a reputation in the role, and, secondly, because she was called upon to succeed an Oktavian who has been a particular favorite with London audiences, Delia Reinhardt. Mme. Angerer's performance was attractive to watch, but nervousness prevented her from giving her best in the singing of the part.

On May 4, Juliette Lippe made her first appearance here with success as Brünnhilde in "Siegfried." We had heard much of this New York-born singer, and her appearance was awaited with much interest. Comment on Mme. Lippe's singing must be deferred until she has sung a more extended role.

Weingartner Conducts Schubert

The first important concert in London after Easter was that given in the Albert Hall on April 12, when Dr. Felix Weingartner conducted the London Symphony in a Schubert program. De-



Margit Angerer, the Oktavian in "Rosenkavalier" at the Opening of Covent Garden

spite the familiarity of the music—the "Unfinished" and the great C Major Symphonies, and the "Rosamunde" Overture and Entr'actes—and of this conductor's viewpoint, the concert was in its own way a revelation. It can hardly be said that new beauties were discovered in these works (a critic who wrote such a thing of the "Unfinished" might well be thought guilty of special pleading). But the phrases did seem to spring again into new life instead of breaking off like dead twigs. As the green of each returning Spring surprises and is welcome, so did they surprise and were welcome.

The performance of the "Rosamunde" music could not have been more fluent; yet memory retains with especial clarity the lovely playing of the woodwind in the second of the Entr'actes. As for the C Major Symphony, the close and firm development of this interpretation wholly counteracted any faults of protraction that may lie in the structure of the work. I have never heard the rhythm of the Scherzo more infallibly held and the precise accent which fell upon those unison C's near the end of the Finale was in itself an almost mathematical justification—a kind of auditing of accounts—of all the stresses and emphases that had gone before. This indeed was an example of authority in the highest sense of the word.

There are those who think that Weingartner is pedantic. For my part, I consider him a conductor of inspired integrity, especially in Beethoven and Schubert. His austerity, reticence, dignity and passion for clarity make him an especially eloquent interpreter of the

lyrical idiom of Schubert. The playing of the London Symphony on this occasion allowed these qualities to tell with unusual power.

Coates with B. B. C. Orchestra

The B. B. C. weekly symphony concert, on April 5, was a Wagner program conducted by Albert Coates. There was a full house, of course. Wagner is still the safest box-office draw in the London concert halls. I do not devote space to this event because I think that there is anything particularly thrilling or novel in a program of these excerpts, but to point out a tendency toward carelessness in the framing of Wagner programs.

It was difficult for the ordinary concertgoer to believe that the sequence of items in this particular program had been seriously considered even for a moment by a single person concerned. In seeking for a reason for the juxtaposition of the Prelude to Act III of "Meistersinger" and that to Act III of "Lohengrin," I could find none save that both were third act preludes! Nor could I find any proper reason why Lohengrin's Narration should be followed by the "Ride of the Valkyries." The contrast between these two items and that between the two preludes is so violent as to be of no value whatever to the ordinary listener who wishes to retain clear impressions.

Concert promoters (I speak of England, knowing not if it is also true of America) are prone to regard the Wagner enthusiast with something like contempt. Hence this careless attitude in

the matter of program-building. It is a deplorable attitude and one that takes no account of the fact that the average Wagnerite is by no means a blind or an ignorant zealot.

Stirring Climax to Season

To return to Coates and his performances, they were all that we expect from him. No conductor is more lavish in the expenditure of sheer energy. It may be thought that he tends to anticipate climax; if so, nobody could say that he ever fails when the moment arrives. The playing of the B. B. C. Symphony Orchestra was first-rate in every way. In that respect the concert itself was a climax to the orchestra's exceedingly successful season. The playing in the closing scene of "Götterdämmerung" was especially fine. In this, Helene Wildbrunn as soloist sang with rather less power than when I last heard her, but nevertheless with great dignity. Fritz Wolff sang Lohengrin's Narration and the Trial Songs from "Meistersinger," and confirmed my former impression that with increasing technique he is likely to become one of the best Wagner tenors of our time.

Kathleen Kersting Sings in Hutchinson

HUTCHINSON, KAN., May 20.—Kathleen Kersting, soprano, appeared in a concert on May 1 in the Richardson Auditorium under the auspices of the Luther League. A native Kansan, she received a hearty welcome. Otto Fischer accompanied and played solos.

H. W. C.

JOSEPHINE FORSYTH

Soprano

In her original recital
Lyric Thoughts of Twilight

Josephine Forsyth is a singer whose beautiful soprano voice quickened music lovers into enthusiastic demonstrations of approval, and won encore after encore.—*Louisville Times*.

An interpreter of charm, variety, color and power is Josephine Forsyth. Her program was studded with originality.

—*Stamford Advocate*.

She has the power of interpreting each song in such an inimitable manner as to hold her audience, both young and old, enchanted at the time and with a memory of the songs lingering long after.—*Greenwich Press*.



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DETROIT SYMPHONY PLANS ANNOUNCED

Few Changes in Personnel —Summer Series for Belle Isle

DETROIT, May 20.—Plans for the 1931-32 season of the Detroit Symphony have been announced. Both Ossip Gabrilowitsch and Victor Kolar have been reengaged, thus bringing to an end the seasonal rumors concerning the resignation of one or both leaders.

Next Winter Mr. Gabrilowitsch will conduct all but three of the sixteen pairs of subscription concerts. Mr. Kolar will lead two of the three remaining ones. It is probable that Bernardino Molinari will be guest conductor for one pair.

Murray G. Paterson will be the new manager, replacing Jefferson Webb, resigned. Mr. Webb has retained his post of vice-president of the symphony society and as member of the board of directors.

New Soloists Are Engaged

Soloists engaged for next season who have not before appeared with the orchestra include Merle Alcock, contralto; Adolph Busch, violinist; and Marie von Essen, Detroit soprano, who appeared here recently with the German Grand Opera Company, now a member of the Metropolitan. José Iturbi and Vladimir Horowitz are other soloists. Ilya Schkolnik, the concertmaster, will play at one pair, and Mr. Gabrilowitsch at the final concerts.

The resignation of Djina Ostrowska leaves the first harp chair vacant. It is reported that the place will be filled by a man, Winifred Carter remaining as second harpist. Otherwise there will be no changes in the first desks and few among the other players.

The orchestra will give the usual series of open air concerts on Belle Isle, starting in the latter part of June. It has also been engaged for the State Fair early in September.

HERMAN WISE

A Famous Singer and Her Husband



Setzer, Vienna

Elisabeth Schumann and Her Husband, Carl Alwin, Who Will Act as Accompanist in the Soprano's Coming Concert Tour

BOTH as lieder singer and as a lyric opera soprano is Elisabeth Schumann known in Europe. It is in the former capacity alone, however, that America will hear her when she comes here next November for a stay of three months, although at the beginning of her career, she was a member of the Metropolitan Opera.

On this return trip, the singer will be accompanied by her husband, Carl Alwin, who is a member of the staff of conductors at the Vienna Staatsoper,

where Mme. Schumann is a leading artist. Professor Alwin will play piano accompaniments for his wife, as he is seen doing in the photograph above.

To Sing Strauss Works

Mme. Schumann will give her American audiences among other music the Strauss works with which she has become particularly associated. Added to engagements already announced will be appearances in one, perhaps two, New York concerts, with the Wisconsin Memorial Union in Madison, and the Montreal Ladies Morning Musical Club.

Lieut. Joseph Frankel Conducts Music for Visits of Notables

PHILADELPHIA, May 20.—Lieutenant Joseph Frankel conducted his Universal Symphony Band as official musical representative of the city during the recent visit of the Prince and Princess of Japan. The latter presented her bouquet to the conductor in appreciation of his playing of the Japanese National Anthem.

Lieut. Frankel and his band will play at the reception for President Hoover to be given at the Union League Club in this city on May 29 and on Memorial Day will play at the exercises to be held in honor of the President at Valley Forge. The organization will broadcast a series of fifteen Sunday concerts from Stations WCAU and W3XAU, beginning May 24.

MISSOURI CLUBS MEET IN ST. LOUIS

Contests and Music Festival Features of Thirteenth Conference

ST. LOUIS, May 20.—The Missouri Federation of Music Clubs held its thirteenth annual conference and music festival in this city on April 22-25. Mrs. John Handly Caldwell, state president, was in charge of the program.

On the opening day the young artists' preliminary contests were conducted by Mrs. Frederick C. Shaw, of Kansas City, with Charles Sanford Skilton, composer, of the University of Kansas, acting as judge.

Choral organizations heard in the festival were the Ozark Wesleyan Choir of Carthage, Culver Stockton College Glee Club, of Canton; Student Concert Choir and Glee Club, Christian College, Columbia; Mothers Club of Kansas City, led by Aubrey Waller Cook; the Musical Research Club Chorus, St. Louis Harmony Choral, the Bel Canto and the Southwest Bell Chorus, Irvin Mattick, leader.

Notables Attend Banquet

The annual banquet of the past presidents' assembly took place on Thursday evening. Cora Lyman, of Kansas City, state chairman, presided. Among the speakers were Mrs. Elmer James Ottaway, Port Huron, Mich., president of the National Federation of Music Clubs; Mrs. Abbie L. Snoddy, Mexico, Mo., national recording secretary; Mrs. Jay L. Wilder, Joplin; Leo Miller and Ethel Hudson.

Musical numbers were given by Nora Rife, harpist; the Norkwood Holmes Trio; Brown Schoenheit, flutist, and the Bel Canto Trio.

Edna Lieber, of the committee on standardization of music teachers, discussed classification. Anna Louise Petri reported on the legislation necessary for obtaining accredited work for teachers and music schools in the state.

A tea in honor of Mrs. Ottaway and visiting delegates was given in the Art Museum, at which a musical program was presented by local clubs.

Junior Contests Held

Junior contests in piano, violin, wind instruments and voice were supervised by Mrs. Charles H. Green, and those in musicianship by Anna Heuermann Hamilton, national chairman of the junior course of study. Mrs. Warren L. Barr, national chairman of public school music, was another speaker. A musical program by the Frank Louis Soldan Orchestra, led by Teresa Finn, and the Stephens College student violin quartet, preceded the award of the prizes. The junior day program was arranged by Bertha Donnelly, eighth district junior chairman.

SUSAN L. COST

Eva Turner, English soprano, has been singing with great success in "Aida," "Turandot" and "Lohengrin" at the Municipal Theatre of Caracas.

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CURTIS SYMPHONY IN SPRING CONCERT

Student Conductors and Soloists Give Notable Program

PHILADELPHIA, May 20.—The Curtis Symphony was heard in its annual Spring concert on the evening of May 16 at the Academy of Music. All of the work was done by students at the Institute with the exception of the Fauré Requiem, which was led by Louis Bailly, head of the department of chamber music. Two student conductors were heard, Sylvan Levin and Louis Vyner. All of the conductors, it was noticed, are Stokowskian in abandoning the baton.

Mr. Levin led the student orchestra of 96, many of them artist pupils, in a colorful and rhythmic reading of the Berlioz "Roman Carnival," and provided an exceptional accompaniment to Jorge Bolet in the first movement of the Tchaikovsky Concerto in B Flat Minor, and for Genia Wilkomirskaya, dramatic soprano, in the "Suicidio" aria from "Gioconda." Mr. Vyner conducted a surprisingly matured version of Tchaikovsky's "Romeo and Juliet," and also supplied a good accompaniment to Paul Gershman, who played the Conus E Minor Concerto.

Young Artists Win Success

Mr. Bolet, a seventeen-year-old pupil of David Saperton, played with a seasoned quality beyond his years and displayed much musicianly feeling. Mr. Gershman, a pupil of Efreim Zimbalist, gave a facile performance of the Conus work, supplying a brilliant and well-played cadenza. Miss Wilkomirskaya, who has appeared in several roles with the Philadelphia Grand Opera Company, proved her ability for major characterizations in her fine delivery of the dramatic Ponchielli aria.

The Requiem, which had its first American performance three weeks ago, was given in devotional spirit. Soloists were Natalie Bodanskaya, soprano; Clarence Reinert, baritone, and Robert Cato, organist.

W. R. MURPHY

Marie Prentner to Be Faculty Member of the Mondsee Conservatory



Marie Prentner, Noted Pianist and Former Assistant to Leschetizky, Who Will Teach This Summer at the Austro-American Conservatory in Mondsee

Among the noted pedagogues who will be members of the faculty at the Austro-American Conservatory in Mondsee, Austria, this Summer is Marie Prentner, teacher of many famous artists.

Frau Prentner, who was born in Vienna, was for many years the pupil of and assistant to Theodor Leschetizky. She has given many successful concerts in Vienna and in other Austrian cities, and has won praise from Eduard Hanslick, Max Kalbeck and other famous writers. Many successful concert players have come from her classes, to which Ignace Paderewski and other great virtuosi have sent young pianists.

Among these are Benno Moiseiwitsch, Katharine Goodson, Franklin Cannon, Mary MacElree, Webster Aitken, Rolf Kratzer and Ella Herzer.

Recital by Hofmann and Choral Concerts Hailed in Philadelphia

PHILADELPHIA, May 20.—Josef Hofmann achieved one of the triumphs of his career on the evening of May 12 in the concluding faculty recital of the Curtis Institute in Casimir Hall. Every inch of space was filled with an audience of musicians and students. At the end the audience rose spontaneously to pay its tribute of applause and to recall Mr. Hofmann a dozen times. The program included three sonatas, Schumann's in F Minor, Beethoven's in C Minor, Op. 111, and Chopin's in B Minor.

The Philadelphia branch of the Schubert Memorial, Inc., presented Ruth Posselt, violinist, and Phyllis Kraeuter, cellist, in its annual concert in behalf of young musicians on May 7, at Whitmarsh Hall, the palatial residence of Mrs. E. T. Stotesbury, which was opened to the public.

Curtis Artists Heard

An unusual program was given recently in Casimir Hall by Lea Luboshutz, violinist; Felix Salmond, cellist, and Isabelle Vengerova, pianist, faculty members of the Curtis Institute of Music. The Beethoven Trio in C Minor and that by Brahms in B Minor were superbly given. In addition, Mme. Vengerova and Mr. Salmond were heard in the Rachmaninoff Sonata, Op. 19, for piano and 'cello.

Rollo Maitland gave a Bach recital as the feature of the concluding session in the fortieth anniversary celebration of the American Organ Players' Club in the Church of the New Jerusalem.

The concert and commencement of the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, director, were given on May 11 in Witherspoon Hall, the exercises being conducted by Frederick W. Schlieder. Excellent work was done by members of the graduating class, including Mary Isaacs, Eleanor Rorke, Susie E. Stoops, Geraldine Stout, Katherine V. Lippincott, Natalie Heider, Julia Shanshan, Maria Ezerman Drake, Alison R. Drake, Florine Thanhauser, Naomi Koplin, George Wargo and Mary Louise Evans. Miss Koplin's piano arrangement of Dohnany's "Variations on a Nursery Rhyme" for piano and orchestra was played by Sylvia Noble. The conservatory string orchestra, under Boris Koutzen, of the faculty, with Miss Evans at the piano, played the Bloch Concerto Grosso for string orchestra and piano obbligato, with much aptitude. In addition to those already mentioned, Sister Mary Augustine, S.M., Kathryn R. Grube and Sister M. Agnes Joseph, S.S.J., received bachelor of music degrees or teacher's diplomas.

Motette Choir Presented

The Motette Choir, Perley Dunn Aldrich, conductor, was heard in its annual Spring program in New Century Hall on April 28, assisted by the Philharmonic Trio. It gave fine old motets and works by contemporary composers. The soprano section was heard advantageously in A. Walter Kramer's "Song Without Words." The Philharmonic Trio, consisting of Maurice B. Katz, piano; Antonio Ferrara, violin, and Ludwig Smetana, 'cello, gave a movement from a Mendelssohn trio and shorter pieces. Clarence Seaman and Mrs. Mary Boatrite were the accompanists for the choir.

The Philadelphia Music Club Chorus gave its final concert of the season in the Bellevue ballroom recently, under H. Alexander Matthews. The chief number was Dr. Matthews's choral ballad, "The Slave's Dream," in which John Owens sang the tenor obbligato. Florence Haenle, violinist, and Laura Bast, contralto, and Santo Marini, pianist, were soloists. Accompanists were Ruth Boroughs and Myrtle Eaver.

Haydn Work Delights

The Choral Society gave Haydn's "Seasons" recently in the Drexel Institute auditorium, under Henry Gordon Thunder. The soloists were Emma Zuern, soprano; Royal P. MacLellan, tenor, and George C. A. Detwiler, bass.

The A Cappella Choir, Harold Wells Gilbert, conductor, was heard in an exceptionally well delivered program in Witherspoon Hall. The soloist was Paul Gershman, violinist, an artist pupil at the Curtis Institute.

Richard Crooks recently returned to sing in the Penn Athletic Club series before a very large audience.

W. R. MURPHY

Liturgical Compositions Given by Students at Union Seminary

A concert was given on the evening of May 12, at the Union Theological Seminary by the candidates for the Master's degree in the School of Sacred Music, under the leadership of Clarence Dickinson. Each candidate submitted his most representative composition of the year, and these were sung by the St. Cecilia Choir of St. Michael's Church and the following soloists: Corleen Wells, soprano; Rose Bryant, contralto; Charles Stratton, tenor; Harold Haugh, tenor; and John Barclay, baritone with Luis Harold Sanford and Charlotte Mathewson Lockwood as organists.

Bach's "St. Matthew Passion" was sung on May 17, with Dr. Dickinson conducting. The chorus was the St. Cecilia Choir and the soloists were the same as above with the exception of Alexander Kisselburgh, bass. B.

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GERMAN OPERA TO MAKE FOURTH TOUR

Will Add "Lohengrin" and
"Tannhäuser" to
Repertoire

The German Grand Opera Company will make its fourth tour of the United States during eight weeks beginning Jan. 18 next, according to an announcement made recently by J. J. Vincent, managing director. In addition to the regular repertoire, which includes Wagner's "Ring," "Flying Dutchman" and "Tristan" and D'Albert's "Tief-land," it is planned to present "Lohengrin" and "Tannhäuser."

The roster for the coming season will include Dr. Max Von Schillings, as general musical director; Johanna Gadski, Magarethe Baumer, and a number of the other principals who were with the company last season. The orchestral and choral forces will be enlarged for the proposed productions of "Lohengrin" and "Tannhäuser," the company will number close to 200 artists.

Will Hold Auditions Abroad

Mr. Vincent will sail for Europe soon, to arrange auditions with artists and to supervise the design and construction of settings for the new productions. He will make an extensive search in Europe for artists of American birth, as it is one of the primary aims of the German Grand Opera Company to lend encouragement and support to native talent.

American Tour of Edwin Fischer Is Postponed Until 1932-33

Edwin Fischer, noted German pianist, whose first American tour was announced for next season, has been obliged to postpone his visit until the season of 1932-33, according to a recent announcement by Concert Management Arthur Judson.

Chase Baromeo Weds Delphie Lindstrom

CHICAGO, May 17.—Chase Baromeo, bass of the Chicago Civic Opera, was married in this city on May 12 to his accompanist, Delphie Lindstrom.

A. G.



J. J. Vincent, Managing Director of the
German Grand Opera Company, Who
Will Visit Europe

FIQUE OPERA SUNG

Brooklyn Forces Give Memorial Program to Composer

BROOKLYN, May 20.—"Merry Madrid," an operetta in two acts, words and music by the late Carl Fiqué, was presented at the Academy of Music on May 12, by the Cosmopolitan Opera Players and the Fiqué Choral, conducted by Carl Hein. The cast was headed by the composer's widow, Katherine Fiqué.

A memorial program preceded the stage presentation, Baroness Katherine von Klenner presiding as chairman of ceremonies. Addresses of eulogy on Mr. Fiqué's life and accomplishments were made by Edwin Franko Goldman, Alvin Higgins and Henry Weismann. Barbara Eckels, coloratura soprano, sang Bellini's "Pollaca" and the United Singers of Brooklyn, Ludwig Froehlich, conductor, concluded a group of songs with the Fiqué arrangement of "Old Black Joe."

The Morning Choral, Herbert Stavelly Sammond, conductor, gave its twelfth Spring concert in the music hall of the Academy on April 21. The assisting artist was Augusta Tollefsen, pianist. Of especial interest were Percy Rector Stephens's "To the Spirit of Music," and two arrangements by Deems Taylor of old Italian works. Elsie Ahrens du Vall, soprano, was the soloist.

FELIX DEYO

Barbizon-Plaza Concert Hall Ends First Season of Brilliant Events

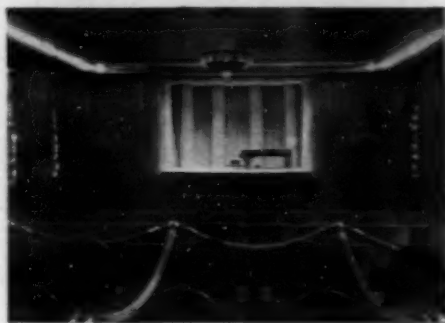
THIS season a new major concert hall opened its doors in New York. A scant year ago the Barbizon-Plaza, the concert department of which is under the management of Catharine A. Baman, well known New York concert executive, and secretary of the National Musical Managers' Association, was still in the process of building. Now the forty-two story structure, at Sixth Avenue, between Fifty-eighth and Fifty-ninth Streets, has been opened to the public for a brilliant season, in which it has assumed its rightful place as a leading factor in the art world of New York, at the "hub" of which it is situated.

Though the Barbizon-Plaza houses many unusual features—among them picture galleries, studios and a smaller salon for lectures and musicales—it is especially notable as the home of one of the most beautiful concert halls the city has ever had. This is designed to provide an ideal setting for intimate programs, and seats 600.

Brilliant Setting for Concerts

The lobby is decorated in soft greys, silver and sea blues, with glass panel lighting. From this one steps into the auditorium, finished in polished satinwood and hung with bisque toned velvets.

Illuminated panelled mirrors, rising from floor to ceiling, give a subdued green-blue light, a related note to the sea-blue of the upholstery, while the amber pool of stage lights reflects the golden sheen of the satinwood walls. The stage is reached easily from the



A View of the Barbizon-Plaza Concert Hall, Showing a Part of the Auditorium and the Stage

auditorium by an elevation of three marble steps, a feature which enables the artist to hold a reception on the stage after the concert.

Notable Events of First Season

Despite the fact that its doors were not officially opened until the concert season was well under way, it has to its credit a first season of eighty-three events. Nearly every concert management in New York has contributed to this, and many splendid artists have been heard.

Louise Homer, Harold Bauer, Josef Lhevinne and Joseph Szigeti officially opened the concert hall before a brilliant audience. Another unusual event of the season was the famous "Critics' Concert," the first of an annual series in which the members of the musical press take their turn as performers.

Students' Concert Ticket Bureau to Be Revived Next Season

The Student and Professional Concert Ticket Service, available to registered members only, will be revived next season, according to a recent announcement by the management. A nominal subscription fee will entitle members to purchase tickets at reduced rates for concerts whenever possible, and to have free admission when complimentary privileges are made available by managements contributing to this service. Weekly bulletins will announce the concerts for which reduced rates and free admissions can be had. The headquarters for the service are Room 1601, Steinway Building, New York.

Mr. and Mrs. Carl Tollefsen Give Reception for the Graingers

BROOKLYN, May 20.—A reception to Mr. and Mrs. Percy Grainger and Mr. and Mrs. Edwin Markham, given on the evening of May 16, at the home of Mr. and Mrs. Carl H. Tollefsen, Prospect Park South, was attended by eighty guests.

The musical program included several chamber music numbers played by the Tollefsen Trio, a group of Scan-

dinavian songs sung by Astrid Fjelde, soprano, and a group of Mr. Grainger's compositions, including "Spoon River," played by the composer at the piano with the Tollefsen ensemble. Mr. Markham read from his own poems, including "Lincoln, the Man of the People." F. D.

Roerich Society Presents Douglass Octet

The Douglass Singers, a mixed octet under the direction of Ralph Douglass, well known organist and accompanist, gave a recital of compositions by Dvorak, Grieg, Schubert, Debussy, Haydn, Gretchaninoff, Leoncavallo, and others, accompanied by the Cosmopolitan String Quartet, in Roerich Hall, on May 20, under the auspices of the Roerich Society of New York.

The octet consists of Kathryn Chrysler, Mazie Hasbrook, Mary Ledgerwood, Reginald Merville, Dorothy Miller, Raymond Shannon, Harry Springer and Richard Stickney. The members of the string quartet are Erna Field, Camille Plasschaert, Marguerite Roeniat and F. May Taylor.

Grace Divine Goes Under Friedberg Management

Grace Divine, contralto of the Metropolitan Opera Company, recently signed a contract to appear in concerts under the exclusive management of Annie Friedberg for the next few years. Miss Divine has been re-engaged for the Metropolitan next Winter and will be heard extensively in concerts before the opening of the opera season.

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Artists Heard in Spring Recitals

WITH the concert season virtually over, only a few recitals have been given during the past fortnight, although several of them have been of unusual interest. Michael Raggini, after being compelled twice to postpone his recital, was finally heard, creating a good impression. Albert Spalding gave a benefit recital in Harlem, and several singers, new to New York concert rooms, were presented in recital.

Composers' Concert

The fourth annual concert of original compositions by fellowship holders in the Juilliard Graduate School was given in the Town Hall on the evening of May 5 before a large invited audience. Antonio Lora, Ulric Cole and Vittorio Giannini, who are pursuing their studies under Rubin Goldmark, were the composers represented, and all three took part in the performance of their music. Miss Cole and Mr. Lora at pianists and Mr. Giannini as violinist.

A Trio for piano, violin and 'cello by Mr. Lora was played by the composer, Michael de Stefano, violinist, and Mildred Sanders, 'cellist. In her Suite for the same instruments Miss Cole had the assistance of Charles Lichter, violinist, and Katherine Fletcher, 'cellist. A Quintet by Mr. Giannini, for piano, two violins, viola and 'cello was performed by Sascha Gorodnitzki, Mr. Giannini, Solomon Deutsch, Paul Rabinoff and Miss Fletcher, respectively. Mr. Lora was further represented by four songs, sung by Catherine Field, soprano, with the composer at the piano.

A definitely lyrical quality, and brilliant harmonization, happily free from ultra-modern insincerities, predominated in all of the works. The music was played with skill and verve, and was evidently enjoyed by the audience. Miss Field won warm applause for her interpretations of Mr. Lora's "Song," "Les Silhouettes," "A Poet's Dream" and "Sally in Our Alley."

Women's University Glee Club

The Women's University Glee Club, Gerald Reynolds, conductor, gave its sixteenth concert in the Town Hall on the evening of May 7, presenting a program of new or unfamiliar music of Greece, Africa, France, Yugoslavia and America.

Prime among the novelties was a West African "spiritual." The song was brought from Africa by Caroline Singer. This was repeated at the audience's demand.

The concert began with a first performance of "Vöglein spricht" by the Yugoslavian composer, Josip Slavenski, after which Georges Poniridi's Byzantine "Missa Brevis" was sung with a Greek text. Followed Fred Cardin's "The Great Drum," in which the American Indian composer played the tom-tom.

Te Ata, Indian disease, was the soloist in the Indian composition, as well as in "The Blue Duck" by Lew Sarett, which was given later in the evening.

Janet Creighton Hartill, Margaret Hall and Alinda Burnham were the member soloists; Emily Bookell was the organist, and Madeleine Marshall the accompanying pianist. A large audience listened with absorption. F.

Michael Raggini, Tenor

Michael Raggini, tenor, after being compelled to postpone his recital twice on account of laryngitis, was heard finally in the Hudson Theatre on the evening of May 10.

Mr. Raggini had given a recital here in 1920, since which time, supported by funds raised by neighborhood friends, he has had vocal training in Italy, followed by experience on the operatic stage in Italy, other European countries and in North Africa.

In his opening number, the difficult aria "Ah! Fuyez!" from "Manon," the singer's tones were somewhat hampered by nervousness as well as the lingering results of his indisposition. As the program continued, however, his disabilities disappeared to a large extent, and his singing of arias from "L'Elisir d'Amore" and "Andrea Chenier," as well as songs by Cimara, Calleja, de Curtis and a group in English by Lehmann, Kountz, Giannini and Boyd, was interesting from both the vocal and the interpretative aspects.

Mr. Raggini's voice fulfills the expectations it aroused a decade ago. The quality is fine, the volume considerable and the production in general good. H.

Suzanne D'Astoria Jackowska

Suzanne D'Astoria Jackowska, whose recital, scheduled for April 23, had to be postponed on account of illness, was heard in the Carnegie Chamber Music Hall on the evening of May 12.

Mme. Jackowska sang two groups of songs by Oley Speaks set to poems by the singer. There were also songs by Lotti, Moniuszko, Karłowicz and Paderewski, as well as French and Polish folk songs sung in Polish costume. Two of Mme. Jackowska's arrangements were portions of Beethoven sonatas. The accompaniments were played by Yvonne Rudie. N.

Helen Reynolds, Soprano

Helen Reynolds, soprano, assisted by William Hain, tenor, was heard in recital at the Barbizon-Plaza on the evening of May 14.

Mr. Hain, who is well known through his admirable performances with the Little Theatre Opera Company, opened the program with songs by Tosti and Strauss, and later sang numbers by Watts, Kramer and Carnevali. He was also heard in the Aubade from "Le Roi d'Ys."

Miss Reynolds displayed promising talent in Handel arias and German lieder, disclosing an agreeable voice and a pleasing personality. She also sang the Prayer from "Tosca" in good style. Edna Sheppard was the accompanist. J.

Albert Spalding in Benefit

Albert Spalding donated his services for a benefit concert in the Mother A. M. E. Zion Church on the evening of May 14, the proceeds going to the Boy Scouts of Harlem. The violinist presented a popular program including short works by Mozart, Veracini, Weber, Schubert-Wilhelmj, Brahms-Hochstein, Sarasate, the "Symphonie Espagnole" of Lalo, and his own "Alabama" Plantation Melody and Dance. Mr. Spalding created an atmosphere of cordiality, and the large audience evinced its appreciation and friendli-



Margaret Matzenauer, Who Appeared in a Production of "Aida" in Mecca Temple

ness by applauding warmly at the close of each number. André Benoist accompanied at the piano. B.

New York Little Symphony

The final concert of the series by the New York Little Symphony, Hans Bruno Meyer, conductor, in Roerich Hall, was given on the evening of May 16.

Mr. Meyer led his forces through a well-chosen program which began with the Overture to Rameau's "Les Fêtes de Polymnie" and included his own Symphony in C, Schumann's "Bilder aus Osten," excerpts from Mozart's "Les Petits Riens" and two pieces by Albeniz.

Mr. Meyer's symphony is a work of considerable interest. It is somewhat in the style of Richard Strauss, harmonically and in the matter of orchestration, and it has the same restless thematic feeling. It is, however, well composed and well thought out, deserving a hearing by a more pretentious organization. H.

Jay Fassett, Bass-Baritone

Jay Fassett, appearing at present as leading man in a dramatic production, gave a song-recital in the John Golden Theatre on the evening of May 17.

Mr. Fassett's singing was characterized by unusual interpretative ability,

"AIDA" GIVEN IN MECCA AUDITORIUM

Matzenauer the Star of Special Production Which Also Brings Out Two Admirable Singers

Margaret Matzenauer, the contralto, made her first appearance in grand opera, for the first time since leaving the Metropolitan two seasons ago, as star of Paul Sydnor's production of Verdi's "Aida" in Mecca Auditorium on the evening of May 9.

Although the greatest acclaim centered on Mme. Matzenauer for her superb portrayal of the role of Amneris, the luscious, moving quality of her voice and her thoroughly regal characterization, the Aida of Edith Wallack and the Amonosro of Santiago Font both won unstinted applause from the large audience.

The latter two were making their operatic debuts. Mrs. Wallack, it is said, only a few days ago, learning through the papers in Washington, D. C., of the opportunity, won in an audition the right to sing the title role.

Both Mrs. Wallack and Mr. Font distinguished themselves admirably throughout their performance. Mrs. Wallack's voice, though somewhat light in the lower register, possibly owing to nervousness, was true and brilliant in its upper reaches. Mr. Font was a personable Ethiopian monarch and sang with beauty of tone and dramatic fire.

Antonio Nicolich, of the Chicago Civic Opera, was an ideal King. Of Armando Jannuzzi, tenor, the Radames, the less said the better. He convulsed the audience by his crude histrionics and cruder vocalism. Francesco Curci, as the Messenger, and Regina del Canto as the Priestess completed the principals.

Fulgenzio Guerrieri, formerly of the Philadelphia Grand Opera, conducted the opera spiritedly, without score or baton. E.

which stood him in good stead in Loewe's "Edward" and an aria from Paladilhe's "Patrie." He also presented arias from Gounod's "Philemon et Baucis," "Le Pardon de Ploërmel" and "Mignon" as well as songs by Sinding, Bullard, Haydn, Enders and others. Throughout the program, Mr. Fassett's voice was well-handled and equal to the demands of his numbers. Greta Why was the accompanist. N.

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Comprehensive Survey of the American Musical Scene by John Tasker Howard Shows Our Gradual Emancipation from European Influence—Faint Note of Apology Still Lingers—The Music Teachers Make a Report

JOHN TASKER HOWARD set himself a monumental task and accomplished it admirably in "Our American Music" (New York: Thomas Y. Crowell Co.). To survey the entire American musical scene and appraise it fairly is no easy matter. That Mr. Howard has done it so comprehensively speaks well for his aptitude and better for his patience and perseverance.

He divides American musical history into three periods: from 1620 to 1800, when "Euterpe did indeed come to a wilderness, but made the best of the situation;" from 1800 to 1860, when the muse decided to stay, but suffered from foreign influence; and from 1860 to the present, when she really "makes a home with us," and we begin to look away from Europe.

The first chapters are among the most absorbing, telling of the early struggles of music to establish itself against the bitter opposition of the Puritans; the music of Francis Hopkinson, William Billings's "Fuguing Pieces," and other aspects and figures of the times.

Important personalities being few, they could be considered at length. As time goes on, the canvas becomes more and more crowded, until many composers of today, to be included at all, have to be content with an alphabetical or chronological place in a list; less space can be devoted to any one.

Mr. Howard writes sympathetic studies of the Boston group, of Nevin and MacDowell; of the hundreds of men who come later, he has chosen as many important ones as he can.

Although his emphasis is on composition, and rightly so, he has not neglected the folk element, the organizations which disseminate music, and some of the men behind them. Pages are devoted to Theodore Thomas, the symphonic pioneer of the nineteenth century, to whom Mr. Howard gives the credit for the existence of symphony orchestras today, and present high standards. Organizations, such as the Wa-Wan Press and the Society for the Publication of American Music, both non-commercial enterprises which have helped make composers known through publication, receive their due; many other factors in musical life have been touched on.

There are a few inaccuracies and omissions in the modern picture. In discussing the part that American compositions play in programs of our big symphony orchestras, Mr. Howard points out that conductors are the sole arbiters. Yet, in giving statistics about the number played from 1919 to 1925, he does not mention such conductors as



Jayte Winburn
John Tasker Howard, Whose Book, "Our American Music," Considers the Subject from Early Times to the Present

Reiner, Sokoloff, Oberhoffer, Verbrughen, Ganz and others, although their orchestras are named. Do orchestras play music by themselves? And why not get further figures, from 1925 on? They have been compiled, and show an increase.

Mr. Howard makes a fervent plea for the American composer, but wisely estimates the championship which would tend to make the playing of, or listening to, American music a duty, and, consequently, a bore. As he says of MacDowell: "Whether he shall eventually be judged great or small, he may be considered simply as a composer, without our being kind to him because he was our countryman."

That attitude is necessary—the only healthy one if we are to have a healthy growth, for "Art is like a flower—if its growth is forced, it becomes delicate, and consequently short-lived."

As Mr. Howard says on another page: "There is a little too much of what the psychologists call negative conditioning in a way we set the stage for our composers."

Once we have outgrown that attitude, it will be time for books on American music to be written without that faint note of apology which can be detected even in this one, coolly fair as it is.

QUAINTANCE EATON

Music Teachers Association Report

From the annual meeting of the Music Teachers National Association in St. Louis, in December, 1930, came enough interesting material "to fill a book," which it promptly did. The Volume of Proceedings has been published by the association in Oberlin, Ohio, the twenty-fifth of the series, Karl W. Gehrken, editor.

The more interesting portion of the volume for the reader will be the first section, which contains addresses made by various personages in the musical world: J. Lawrence Erb, Earl V. Moore, Philip Greely Clapp, James T. Quarles, Osbourne McConathy, Augustus Zanzig, Howard Hanson, Ruth Haller Ottaway, Peter W. Dykema, Martha M. Cruikshank, Burnet Corwin Tuthill, Charles S. Skilton, Franklin Dunham, the late Elizabeth Cueny, Alice Keith, Stanley Chapple of London, Grace Helen Nash, Frederick H. Haywood, C. D. Greenleaf, W. Otto Meissner, Frances Elliott Clark and Joseph N. Weber. All well-known names, with timely and vital things to say about their respective fields.

Follow reports of standing committees, which will repay study by the concerned person, officers' reports, the convention program and various informative data. The book contains a frontispiece of Mrs. Crosby Adams, who has had a long and honorable history in music fields.

A Musician's Novel

"My Husband's Friends" is the title of a fascinating novel by Katherine Bellamann (New York: Century Co.), the lady's first novel and a very good one it is, regardless of how many she has written.

Mrs. Bellamann is a musician who teaches singing in New York. There is little in the novel to connect her musical and literary gifts, except that, contrary to custom in novels, all the musical references are correct. No one plays an orchestral piece on the voice or sings a violin composition, as they do in so many novels!

Principally for her keen psychological insight and her decided writing talent must we praise this book. It goes deep into the why of things in more than a single place and points the way to some things about which far more experienced novelists have written with much less of penetration and beauty. For Mrs. Bellamann writes with beauty.

The autobiographical is disclaimed, of course. Read the novel, if you want to know why.

Again, the "Ring" Explained

C. E. Le Massena has attempted to set Wagner's great cycle of music drama in plain dress before the populace in "The Ring of the Nibelung" (New York: G. Schirmer, Inc.). There is a startling casualness about the speech of the Rhine Maidens, the heroes and heroines of "Rheingold," "Siegfried" and the other two of the tetralogy—a mixture of slang and high-flown phrasing which does not set very well on the Wagnerian digestive system.

"Time for our morning dip!" the Lady of the River, Woglinde, says as the curtain goes up on "Rheingold," according to this interpreter. And her sister throws in: "Pretty monotonous life we lead, if you ask me." These bits of jargon, interspersed with "Begone, knave," and "Intense joy I feel," beget

unevenness and a ridiculous light on these characters. One could quote the anachronisms at length, but why do it? Better leave "The Ring" in what is for many mysterious German than explain it away in such terms as "Hold on, boy!"

Help for Operetta Fans

Out of his twenty years' experience as head of the music department of the Kansas State Teachers' College, Frank A. Beach has written a little book which is chock-full of practical advice and help for the production of amateur operetta, either by school children or adults, "Preparation and Presentation of the Operetta" (Boston: Oliver Ditson Co.).

In an attempt to dignify the position of this comprehensive art form, the author traces its origin and development, explains its value in community and school life, and then goes on to the actual business of telling how operetta can be produced. Sound information about the choice of the vehicle itself, the organization which will be necessary to present it, the casting, acting and musical direction and performance, scenery making, costuming, make-up, lighting, stage effects and business details follow.

There is a wealth of knowledge which the organization will find invaluable, as it is thus collected in one place of reference. Drawings illustrate the actual construction of sets, properties and so on, and photographs show examples of settings, costumes and groupings.

More Negro Songs

From the seemingly inexhaustible storehouse of Negro music, Mary Allen Grissom has collected forty-five songs which are now unknown (as far as this reviewer is able to discover) in a book called "The Negro Sings a New Heaven" (Chapel Hill, N. C.: The University of North Carolina Press).

The editor has classified the songs as follows: "Songs of Death," "Songs of Heaven and Resurrection," "Bible Stories in Song," "Songs of Exhortation," "Songs of Service and Personal Experience," and "Shouting Songs of Triumph." She has not attempted to provide any accompaniment, and warns the casual musician to beware of thus weakening the songs, which are sung a cappella, usually by a leader and responsive chorus.

A favorite in the book is sure to be "Oh, Sinner," a very slow chant which tells the sinner that "his bed is too short," that "he'd better pray," and that "ev'rybody's got tuh die sometime."

"Song teaching," a general handbook by Lucy M. Welch (London: J. Curwen & Sons, Ltd.) is an exhaustive study of song teaching in schools, with valuable analyses of solos and part-songs suitable for various grades. There are also numerous exercises given in notation, which should be invaluable for teaching of this sort.

A detracting feature of the work, for America at least, is the fact that the author invariably uses the British designation for note-values. We are accustomed in this country to use the fractional designations, so that to have to think out each time what the value is of a semibreve or a crotchet is a distinct and, seemingly, unnecessary effort. Otherwise, the book seems admirable.

TWO NEW SPIRITUALS
By H. T. BURLEIGH
WHO'S DAT YONDER?
DRY BONES
NEGRO SPIRITUAL
Arranged by STEWART WILLE
LORD, I WANT TO BE
(Sung by LAWRENCE TIBBETT)

GALAXY MUSIC CORPORATION, 2 East 46th St., New York

Cleveland Orchestra Ends Series With Notable Beethoven Concerts

CLEVELAND, May 20.—The Cleveland Orchestra, Nikolai Sokoloff, conductor, gave its final program in the regular series at Severance Hall on the evenings of April 23 and 24 and the afternoon of April 25. The program was devoted to the music of Beethoven, with a chorus of 300 assisting in the finale of the Ninth Symphony.

The soloists were Jeannette Vreeland, Nevada Van Der Veer, Dan Gridley and Fraser Gange. Cleveland choral organizations represented were the Harmonica Chopin Chorus; the Bach Chorus, F. W. Strieter, conductor; the Orpheus Male Choir, Charles D. Dawe, conductor; the Glenville High School Choral Club, the First Methodist Episcopal Church Choir, and thirty boy sopranos from Patrick Henry Junior High School and Collinwood High School, all prepared by Griffith J. Jones.

Mr. Sokoloff began the concerts with the Overture to "Egmont." It was followed by the "Benedictus" from the "Missa solemnis," sung by the quartet of visiting artists. Josef Fuchs's violin obligato added much to the latter work.

Cheers for Performers

At the conclusion of the Ninth Symphony on Thursday night there were cheers. Music reviewers declared that the performance was Mr. Sokoloff's finest achievement in his thirteen years' service. His training of the 300 singers, considering the few rehearsals, was a triumph of musicianship.

The Friday night extra performance, sponsored by the Cleveland Teachers' Federation, was given before 2000 teachers, who presented the conductor with a laurel wreath. The occasion illustrated the close working relations existing between Cleveland's public schools and its orchestra.

Two concerts were given at Severance Hall on April 24. In the morning a program of chamber music was presented by thirteen members of the Cleveland Orchestra as part of the Beethoven Festival at the forty-ninth annual convention of the Ohio Music Teachers' Association. In the afternoon the orchestra held its eleventh annual music memory and appreciation contest, Rudolph Ringwall conducting. Teams were entered from the Cleveland schools, and from nearly a dozen adult study clubs. Thirty thousand children attended these concerts.

Returning from a spring tour, including an excursion into Canada, where the orchestra played in an annual two days' engagement with the Elgar Choir, Mr. Sokoloff on April 16 and 18 presented a program embracing Mozart's overture to "The Magic Flute," Respighi's "Fountains of Rome," Brahms's Piano Concerto No. 2, with Harold Bauer as soloist, and Berlioz's "Rakoczy March." The pianist delighted his hearers.

Besides his two performances with the orchestra, Mr. Bauer appeared on Friday night in the small hall of Severance Hall, playing chamber music with Josef Fuchs, Rudolph Ringwall and Carlton Cooley, members of the Cleveland String Quartet, whose scheduled concert on this occasion was postponed because of the illness of Victor de Gomez. This program included Brahms's Sonata in D Minor, for violin and piano, Dvorak's Terzetto, for two violins and viola, particularly delightful in the writing for the viola, and the Mozart Trio in E Flat, in which violin was substituted for clarinet. This was the third in the series of chamber music concerts presented by the Musical Arts Association.

Concert for Unemployed

On Sunday night, April 26, members of the Cleveland Orchestra, in cooperation with Mr. Sokoloff and the management of Severance Hall, gave a benefit concert for unemployed orchestral musicians of the city. The program, made up of Brahms's First Symphony, the entr'acte from Moussorgsky's "Khovantschina," the March from Rimsky-Korsakoff's "Tsar Saltan" and Dohnanyi's "Ruralia Hungarica," was followed by two encores, "The School of the Fauns" from "Cydalise and the Satyr" by Pierné, and Berlioz's "Rakoczy March."

In the season just closed the Cleveland Orchestra has played twenty regular pairs of concerts in Cleveland, fifteen children's events, and six special programs. In addition, many engagements have been played by the orchestra in other States and in Canada.

The annual concert of the Orpheus Male Chorus, Charles D. Dawe, conductor, was given April 15 at Masonic Hall. Alexander Gretchaninoff, noted composer, was at the piano for some of his songs, given by Albert Rappaport, tenor. The program also included Bach's "World, Farewell," arranged by Mr. Dawe for men's voices; Josephine Forsyth's setting of "The Lord's Prayer," transcribed for chorus by Edwin Arthur Kraft; and a new work, "Praise Ye the Lord," by the Cleveland composer, Clarence Metcalf.

MARGARET ALDERSON

Percy Rector Stephens to Lead Voice Forum at Northwestern Convention

Percy Rector Stephens, noted voice teacher, will make a special trip across the continent to lead the vocal forum, by invitation, at the Washington-Oregon State Teachers' Convention, in Portland, on June 15, 16 and 17.

Mr. Stephens will be accompanied by his wife, Jeannette Vreeland, soprano.

Rudolph Ganz to Lead New Little Symphony on Tour Next Autumn



Rudolph Ganz, Noted Pianist, Who Has Founded and Will Conduct the National Little Symphony

A new symphonic ensemble of twenty-five players, to be known as the National Little Symphony Orchestra, is being organized by Rudolph Ganz, who for six years was conductor of the St. Louis Symphony. Mr. Ganz will go on tour with the orchestra through the East and Middle West next Fall, preceding his tour as pianist, which will begin in the middle of November.

In discussing plans for the new organization, Mr. Ganz said that in developing his programs he will present both modern and classic music. In some cities he will appear as soloist in concertos for piano and chamber orchestra.

Second Barre-Hill Scholarship to Be Awarded

CHICAGO, May 20.—Barre-Hill, Chicago Civic Opera baritone, will award a second Summer scholarship, to a young singer of American birth, for study under Theodore Harrison, his former teacher.

The examining board will be composed of J. O. Riehl, musical director of the National Broadcasting Company, Chicago; Father Eugene O'Malley, leader of the Paulist Choristers, and members of the Chicago Civic Opera Company and the Metropolitan Opera Company. Auditions to select the winner will be held at Bush Conservatory on June 19.

MILWAUKEE PUBLIC APPLAUDS CHORUSES

"Creation" and New Work by Eppert Are Heard with Enthusiasm

MILWAUKEE, May 20.—A performance of Haydn's "Creation," heard locally for the first time in twelve years, drew some 3000 persons from all sections of eastern Wisconsin to the Auditorium on April 30. Singers flocked into the Festival Chorus, composed of the Arion Musical Club and the Milwaukee Musical Society, when it was announced this oratorio would be given, and members of the Milwaukee Philharmonic composed the orchestra. Dr. Daniel Protheroe of Chicago conducted with authority. The soloists, Helen Protheroe, Edwin Kemp and Gwilym Jones, were all happily chosen.

As a result of the success attendant on this production officers of the two choral clubs predict that their schedule will be enlarged. It is proposed that Bach and other oratorio writers be represented on future programs.

Present Choral Premiere

A feature of the Lyric Male Chorus concert, on April 23 under Alfred Hiles Bergen, was the first presentation on any stage of Carl Eppert's "The Fog Bell." This work is exceedingly difficult, but equally effective. It is essentially a tone painting, bringing out vividly the mystic fatalism expressed in the poem by W. W. Woodbridge. An ovation was given to Mr. Bergen and his men and to Mr. Eppert at the close.

More than 800 children from Catholic parochial schools gave a concert under the baton of Otto A. Singenberger. Helen Grzeszkiewicz was the soprano soloist.

The third and last of three chamber concerts arranged by J. Erich Schmaal and his assistants was given on April 26 in the Athenaeum. Uno Nyman's latest work, "Fragment," for four cellos was a feature.

C. O. SKINROOD

Charles Young, Tenor, Heard Before Gary Club

CHICAGO, May 20.—Charles Young, tenor, closed his Spring engagements on April 29 with a recital in Gary, Ind., for the Catholic Women's Club. Operatic arias, songs by American and foreign composers, and a group of Irish folk songs made up Mr. Young's program. Mrs. Charles Orchard was the accompanist.

M. M.

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COLUMBUS ARTISTS GIVE VARIED LISTS

Symphony, Choral Societies and Soloists Present Many Programs

COLUMBUS, May 20.—Closing its seventh season on April 19, the Columbus Symphony, led by Earl Hopkins, featured three short compositions from the pen of V. D. Cahill, of the Capital College of Oratory and Music. These works, Minuet, "Elegy" and "Cossack," were conducted by the composer and made a favorable impression. Soloists were Mrs. Wilbur Thoburn Mills, organist, and Mrs. Emilie Watson, soprano.

Thirty-two professional singers belong to the Choral Society of the Women's Music Club, which gave its fifth annual concert on April 28 under the baton of Charlotte Gaines. A chamber orchestra was assembled by Mabel Dunn Hopkins, and Robert Barr appeared as baritone soloist. The society's accompanist is Agnes Wright.

Ellis Snyder conducted the Capital University A Cappella Choir in Mees Auditorium on April 27. A mixed chorus of 300 from Ohio State University was heard in Memorial Hall on April 24 under Herbert Wall. The University Orchestra took part in the latter program, the soprano soloist being Rachel Way. Orchestral works were led by Eugene Weigel. The Girls' Glee Club of the university was heard under the leadership of Maude Slawson on May 1.

Present Musical Tableaux

Charlotte Gaines and Margaret Crawford arranged musical tableaux which were presented by the Saturday Club on April 17. Historical characters impersonated were Mozart and his sister; Chopin, Jenny Lind, Clara Schumann, Joachim, Schubert, Johann Vogel

and members of the Bach family. Among those taking part were Corinne Schmidt, Mabel Hopkins, Pearl Spencer, Robert Barr, Edwin Stainbrook, Willard Ewing and Ranolds Dupler.

The April matinee of the Women's Music Club was devoted to oriental music. Norma Hopkins Putnam and Dorothea Weimer were soloists.

Alice Kindler played a piano program for the Junior League on April 28.

Cecil Fanning, baritone, gave a round-table lecture-recital for the Columbus Women's Club on April 15. Helen Grace Jones accompanied.

ROSWITHA CRANSTON SMITH

CIVIC MUSIC GROUPS INCLUDE LARGE CITIES

Communities Organized Under Plan Expected to Number 200 Next Season

CHICAGO, May 20.—The Civic Concerts Plan, inaugurated ten years ago by Dema E. Harshbarger, which has as its aim the increasing of opportunities for hearing good music among the masses, has found a response in many metropolitan centres. Civic Music Associations are now functioning in Chicago, St. Louis, Milwaukee, Indianapolis and other cities which have long had symphony orchestras and concert enterprises.

Oak Park and Evanston, residential suburbs of Chicago, both within a half-hour's commuting distance of the loop concert halls, have Civic Music memberships that tax the seating capacities of their largest auditoriums. Indianapolis has an organization of nearly 2000 and a waiting list.

Next season 200 towns and cities of the United States will have this service.

Lucius Pryor Opens New Concert Bureau for the Middle West



Lucius Pryor, Who After Long Executive Experience, Has Opened His Own Concert Service for the Central and Southwest

COUNCIL BLUFFS, IOWA, May 20.—A new concert bureau, operating in the Central and Southwestern States, the Lucius Pryor Concert Service, has opened headquarters at 130 Fairview Avenue in this city. This bureau will represent concert attractions throughout a wide territory, comprising Illinois, Iowa, Kansas, Missouri, Oklahoma and Texas.

Lucius Pryor, organizer of the bureau, was for many years vice-president of the Horner-Witte Concert Bureau of Kansas City. He has more than twenty years' intimate knowledge of musical activities in these States.

The artists and organizations being booked by the Lucius Pryor Concert Service for the season 1931-32 are as follows: The Jitney Players, presenting three dramatic productions; David Barnett, American pianist; the Manhattan String Quartet, which plays without using the score; a Recital Trio, composed of Frances Block, contralto, Mary Becker, violinist, and Charles King, soloist-accompanist; the Brahms Quartet, an ensemble of women's voices; Bianca Saroya, dramatic soprano, and Dimitri Onofrei, tenor, presenting "Highlights of Grand Opera."

British Musicians to Teach at Mills College Summer School

OAKLAND, May 20.—The Summer school of music to be held at Mills College from June 22 to Aug. 1 will offer courses by a notable faculty. The members of the Brosa Quartet of London, Antonio Brosa, David Wise, Leonard Rubens and Anthony Pini, will give a series of chamber concerts. Leigh Henry, noted British critic and editor, will lecture on music history and criticism in addition to regular members of the faculty.

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DETROIT CONDUCTOR HEARD AS SOLOIST

New Arrangement of Work by Moussorgsky Is Feature

DETROIT, May 20.—The final subscription concerts of April 16-17 by the Detroit Symphony, with Ossip Gabrilowitsch in the dual role of soloist and conductor, were festive events. Mr. Gabrilowitsch, playing the Tchaikovsky Concerto No. 1, in B Flat Minor, brought large audiences to their feet at each performance. Victor Kolar led the orchestra.

A first performance in America of Leo Funtek's orchestration of Moussorgsky's "Pictures at an Exhibition," conducted by Mr. Kolar, was a feature of these concerts. Mr. Gabrilowitsch conducted the Overture to Glinka's "Russlan and Ludmilla" and the "Capriccio Espagnol" of Rimsky-Korsakoff.

American List Presented

The twenty-third "pop" concert, on April 11, was an "American" program conducted by Mr. Kolar. Tansman's "Sonatine Transatlantique," showing the reaction of a Continental composer toward American dance music, was given its first local hearing. The other numbers were MacDowell's "Indian" Suite, No. 2; Valbert Coffey's "Old American Dance Tunes," conducted by the composer, and Carl McKinley's "Masquerade."

The final "pop" concert, on April 18, was a request program led by Mr. Kolar.

Charles Frederick Morse led the Orpheus Club in its second concert of the year for associate members at Orchestra Hall on April 14. Some of the best group singing of the year was heard. Lois Bennett, soprano, the assisting artist, had a demonstrative reception.

Hindemith Novelty Heard

The local chapter of Pro Musica, Inc., gave the last concert of its series of three on April 17 at the Institute of Arts. The program was arranged by Hans Kindler, cellist, who had as assisting artists Djina Ostrowska, John Wummer, Valbert Coffey, Dr. Mark Gunsburg, Ilya Schkolnik and Georges Miquelle. The works heard were Debussy's Sonata for 'cello and piano; Roussel's Serenade for flute, violin, viola, 'cello and harp; Pierné's Sonata de Camera, Op. 48, for flute, 'cello and piano; and the brilliant Hindemith 'Cello Sonata, Op. 25. The last work was played twice. Mr. Kindler was accorded a demonstration, as was Mme. Ostrowska, who will leave this city soon to engage in concert work.

HERMAN WISE

Kipnis to Return for Concert Tour in the Early Autumn

Alexander Kipnis, bass of the Chicago Civic Opera Company, recently concluded his American season with a recital at Wellesley and sailed for Europe on the Europa. He will return early in October to give concerts before the beginning of the opera season in Chicago.



Dorothy BOWEN

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BUFFALO APPLAUDS SINGING ENSEMBLES

Male Choirs Predominate in
Concerts Given by Local
Artists

BUFFALO, May 20.—Male choruses have been heard to advantage. The Harugari Frohsinn, conducted by Carl Noehren, sang in Elmwood Music Hall on April 20, specializing in German works. The Buffalo Orpheus and the Polish Singing Circle, both under the leadership of Seth Clark, appeared in turn on April 27 and 29. The Orpheus presented Lucia Chagnon, soprano, who made a favorable impression in her Buffalo debut. An orchestra assisted, and the accompanist was Robert Hufstader. Soloists with the Polish Circle were Stefania Grodkiewicz, soprano of New York, and Kurt Paur, pianist of this city, a son of Emil Paur.

Percy Grainger gave a lecture-recital on folk and art music on April 28 under the auspices of the Fenton Foundation of the University of Buffalo, which provides free literary and musical programs. Mr. Grainger's illustrations were from works by Bach, Franck, Chopin, Grieg, Debussy, Cyril Scott, and himself.

The Pro Arte Symphonic Choir, a small mixed chorus of which Arnold Cornelissen is conductor, gave its second concert in the Buffalo Consistory on April 28. Numbers by Gretchaninoff, Mozart and Schubert, in addition to folk music were sung with excellent effect. Frances Engel Messersmith accompanied. The soloist was Gilda Paola Cassimir, pianist.

MARY M. HOWARD

Phyllis Kraeuter under Vera Bull Hull
Management

Phyllis Kraeuter, 'cellist, has been added to the list of artists under Concert Management Vera Bull Hull. Miss Kraeuter was a Schubert Memorial contest winner in 1929.

Society of Ancient Instruments Heard



The American Society of Ancient Instruments, Recently Heard in Concert at the Philadelphia Graphic Sketch Club: Left to Right, Josef Smit, Viole de Gambe; Maurice Stad, Masse de Viole; Jo Brodo, Quinton; Flora Stad, Harpsichord, and Ben Stad, Viole d'Amour

PHILADELPHIA, May 20.—The American Society of Ancient Instruments contributed one of the memorable concerts of the Spring season on April 30 in the auditorium of the Graphic Sketch Club. The organization was founded by Ben Stad, who is its director, and includes Jo Brodo, quinton, Ben Stad, viole d'amour, Josef Smit, viole de gambe, Maurice Stad, basse de viole, and Flora Stad, harpsichord.

Mr. Stad is a former pupil of Henri Casadesus, founder of the Société des Instruments Anciens, which was heard in this country a year or so ago. All the instruments played by his group are authentic, and after the program they were exhibited to large numbers of the audience who went on the stage.

A Bach program was given, including the Chorale, "Jesu, Joy of Man's

Desiring," the Prelude in E Minor, the harpsichord Concerto with quartet of viols, and the Suite No. 2, in B Minor, in which William Kincaid, principal flutist of the Philadelphia Orchestra, assisted. This lovely music was finely communicated to an appreciative audience.

W. R. MURPHY

INDIANA ORGANISTS PLAN TENTH MEETING

Recitals to Be Feature of Sessions of
American Guild Chapters in
Indianapolis

INDIANAPOLIS, May 20.—The Indiana chapter of the American Guild of Organists is making extensive preparations for its tenth general convention, to be held here from June 8 to 12. Officers of the chapter are Cheston L. Heath, dean; W. T. Shannon, sub-dean; Mrs. Howard L. Clippinger, secretary, and Paul R. Matthews, treasurer.

Recitals will be given by noted organists. The Mendelssohn choir, Elmer A. Steffen, conductor, and visiting singers will contribute to the various programs.

The visiting organists and singers will be entertained by musical clubs and prominent residents. Among the latter, Josiah K. Lilly, Sr., has invited guests to his estate to visit the Stephen Foster collection and to hear an organ recital.

Among prominent residents on the reception committee are Booth Tarkington and Meredith Nicholson, novelists. PAULINE SCHELLSCHMIDT.

Charles Maduro Returns from
European Visit

Charles Maduro, composer, recently returned from a visit to Europe. The orchestral arrangements of his "España," "Scherzo Espagnol" and "Rhapsodie Espagnole" are being published by Editions Max Eschig of Paris.

Guy Maier, pianist, will devote the entire Summer to preparing a new series of musical travelogues, which will include slides made from pictures taken in the Austrian Tyrol.

LOS ANGELES HEARS REQUEST PROGRAMS

Final Concerts of Year
by Philharmonic
Bring Ovation

LOS ANGELES, May 20.—The Los Angeles Philharmonic Orchestra brought its season to a brilliant close in the final pair of concerts on April 23 and 24. A request program included the Prelude to "Lohengrin," Scriabin's "Divine Poem," Debussy's Prelude to "The Afternoon of a Faun" and Ravel's Bolero. A laurel wreath was given to Dr. Rodzinski, who shared applause with the men of the orchestra.

The last of the Sunday afternoon concerts, on April 19, brought forward Tudor Williams, Los Angeles bass, as soloist, singing Wotan's Farewell from "Walküre." Henry Schoenefeld, Los Angeles composer, conducted his "Indian" Suite. The rest of the program was devoted to music by Wagner.

McCormack in Recital

For a recital by John McCormack, under the Behymer management, in the Auditorium on the evening of April 28, the hall was filled with admirers of the noted tenor. He sang inimitably numbers in French, German and English, and Irish songs. Edwin Schneider was the accompanist, and Lajos Shuk, 'cellist, the assisting artist.

Mr. Shuk, with the assistance of Max Rabinowitsch, pianist, appeared in a recital of 'cello sonatas by Debussy, Pizzetti and Dohnanyi in the Biltmore on the previous evening. The concert was under the management of Ramona Little, Western representative of the National Music League. A 'cello recital was given by Lysbeth Le Fevre, with the assistance of Nino Herschel at the piano, in the same hotel on the evening of April 29, under the management of A. C. Fernald.

The Cherniavsky Trio, assisted by Rosalinda Morini, soprano, was heard in the Auditorium on April 21, under the Behymer ægis.

"The Isle of Cuckoo," a light opera in three acts by Homer Grunn, was given three performances in the Wilshire Ebell Theatre on April 30, May 1 and May 2. The book and lyrics are by Juanita and Charles O. Roos. The principals included Nell Lockwood, Josephine Campbell, Howard Clark and Tyrl Knudson. Leonard Walker conducted. HAL DAVISSON CRAIN

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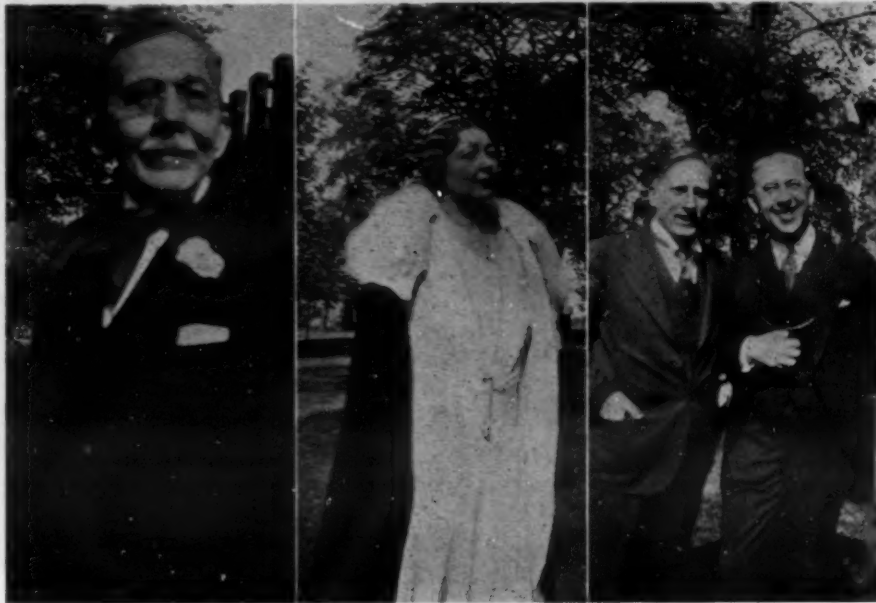
(Continued from page 3)

well that the conductor could cease beating time in the final chorus of the "Gloria" and lead them only by a smile and occasional nod.

The first day's program had been arranged by Dr. Wolle to produce a rising sequence of devotional utterance. The works this year were with two exceptions new to the singers and of unusual beauty. The afternoon session was devoted to the following cantatas: "O God, from Heaven Look Below," "We Thank Thee," "See Now! What Great Affection" and "Praise Ye the Lord, O My Spirit." Each contains one or more chorales, which the audience, according to Bethlehem custom, joined in singing. The music of the second, written in 1731 to mark the Change of Council at Leipzig, was utilized by the thrifty composer for the chorus "Gratias agimus tibi" of the Mass.

Modern Instruments Substituted

The conductor in some instances was compelled to modernize the instrumentation of these works, since the cornetto called for in the third cantata and the luitus employed in one of the evening's works are obsolete. The trumpet which was substituted may have changed the color, but the effect to a modern ear was sonorous and appropriate. It was necessary also to substitute a modern piano for the clavi-chord to accompany recitatives. The works chosen abound in solo airs of the greatest beauty and of most elaborate figuration. The final cantata was



Informal Views of Some Musical Figures Active in the Bethlehem Festival: Left to Right, Dr. J. Fred Wolle, Genial Founder and Conductor of the Choir; Esther Dale, Soprano Soloist in the Mass, and Arthur Kraft (Left) and Arthur Hackett, the Two Festival Tenors, in a Fraternal Mood

particularly delightful, a gem of the purest polyphony and curiously fanciful as a tract to have regaled the Leipzig parishioners.

The evening session began with the cantata "There Is Nought of Soundness in My Body," given in Bethlehem in 1905 and 1920, but well worthy of repetition. The other cantatas heard were, in order, "Through Great Tribulations We Enter the Kingdom," which contains the exquisite soprano air, "Now See My Teardrops," and closes with the popular chorale melody, "Jesu, Joy of Man's Desiring," in this case sung a cappella and without words; "O Jesu Christ, Light of My Life," a quite brief but nobly sustained work, first heard in Bethlehem in 1904; "To This End Appeared the Son of God," which moralizes on sin and the serpent with delightfully vivid dramatic effects, and finally the cantata, for solo bass, "God's Peace Be with You All."

Soloists Impress

The soloists on the opening day were of variable effectiveness. Mrs. Eberhard, apart from a single moment of uncertainty, excelled in the beautiful tonal quality she brought to her arias. Miss Beddoe again revealed her extensive command of Bach tradition, though seemingly in better vocal state on some previous occasions. Mr. Kraft was uniformly satisfactory in meeting the technical demands of his solos. Mr. Tittmann, a veteran of these festivals, at the afternoon session sang with finely sonorous voice, but later fatigue or indisposition prevented him from doing justice to the solo cantata. Mr. Crawford, a member of the choir, who last year acted as auxiliary soloist, again acquitted himself well in a duet with Mr. Kraft.

Mass Provides Climax

The opening day's sessions are the rarer Bach which is meat for epicures; the towering Mass annually attracts the greater number of listeners. This year's performance, on the choral side, was one of the best in recent years. Such achievements as the superbly sonorous opening chorus of the "Credo," the contrasted "Crucifixus" and "Resurrexit" sections, the noble "Confiteor"

and the pœans of the "Sanctus" were each in its own way outstanding.

The solo contributions were of a generally competent level, and in the case of Mr. Hackett's beautifully sung "Benedictus," noteworthy. Miss Dale brought musicianship to "Laudamus te," and collaborated effectively in her duets with Miss Ellerman and Mr. Hackett. A brighter quality of voice would have been more appropriate to the music. Miss Ellerman, making her first appearance here in the Mass, sang "Qui sedes" and "Agnus Dei" smoothly and expressively, if she did not efface memories of some previous performances in Bethlehem. Mr. Tittmann continued to be in indifferent voice on the second day, though singing the lovely "Quoniam tu" and "Et in Spiritum Sanctum" with routined knowledge of the score.

The orchestra this year, necessarily small, was superior to some heard in previous years. There was some bad intonation, especially in the strings, on Friday afternoon, but the ensemble gained in cohesiveness in later sessions and gave a spirited and finely sonorous accompaniment to the Mass.

RUSSELL M. KNERR

DALLAS MEN GIVE WORK BY LEADER

Van Katwijk's Suite Has Premiere—Recital and Club Programs

DALLAS, May 20.—The fourth program by the Dallas Symphony this season was heard by a large audience at Fair Park Auditorium on a recent Sunday afternoon. Of much interest was the first performance of "Hollandia," a suite for orchestra by Paul Van Katwijk, the conductor. The composition is descriptive, colorful and melodious, and included sections entitled "On State Occasion," "The Bashful Suitor," "Merry Procession" and "Round Dance." Mr. Van Katwijk was given an ovation at the close of his work. The César Franck Symphony was played.

The soloist, Martha Attwood, soprano, formerly of the Metropolitan Opera Company, sang an aria from "Sonnambula" and the "Habanera" from "Carmen" with a smooth, flowing tone.

Hayes Gives Recital

Roland Hayes, tenor, made his first appearance in Dallas at Fair Park Auditorium, in an interesting recital, before a large audience. This concert was under the local management of Harriet Bacon McDonald.

The Reuben Davies Club presented Mrs. Walter J. Freed, violinist, and Mary Todd Pallaria, soprano, in joint concert, at Highland Park Town Hall, recently. Julia Graham Charlton and Brooks Keller gave excellent support at the piano.

The music committee of the Dallas Woman's Club, of which Mrs. Frederick B. Ingram is chairman, presented a program of songs illustrated by tableaux. The assisting artists were Mrs. Clarence Penniman and Mme. Pallaria, sopranos; David McPherson, baritone; Mrs. David McPherson, pianist, and Mrs. Percy David, violinist. The same committee, in a morning concert, presented a string quartet composed of Mes. Walter J. Fried and Percy Davis, violinists; Walter Paul Romberg, viola, and E. E. Jarnagan, 'cellist.

MABEL CRANFILL

Mischa Levitzki, pianist, is in the midst of a foreign tour, filling engagements in Australia and New Zealand.

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NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

Rapee Rumored New NBC Musical Control

ERNO RAPEE, conductor of the Roxy Symphony, and recently appointed leader of the General Electric Hour, succeeding Walter Damrosch, is one of the focal points in well-substantiated rumors concerning the future musical policies of the National Broadcasting Company. It is said, on excellent authority, that when his former employer, S. L. Rothafel (Roxy), takes over the production management of the new Radio City (including the R-K-O broadcast and other activities of this branch of the Radio Corporation), Rapee will step up to general musical direction of this broadcasting company.

Roxy's accession to this position will be in the very near future, it is estimated, the appointment having been coincidental with his resignation from the executive direction of his Roxy theatre. Rapee, who has been associated with the theatrical manager in the Rivoli, Capitol and Roxy theatres, was recalled from Hollywood late this season to the conductorship in the last-named after the resignation of Joseph Littau, who had succeeded him during the previous season.

Rapee has brought the Roxy Symphony to a high standard of performance and program content, both in the theatre and over the air. He was the leader of the series of Sunday "Dollar" Concerts which benefited unemployed musicians, by employing seventy-five extra players in the orchestra of 200, and by donation of the proceeds to the cause.

He also led the series of Roxy Hour



Erno Rapee, Conductor of the Roxy Symphony and Various Radio Hours, Who Is Said to Be in Line for the Musical Leadership of NBC

Broadcasts on Monday evenings over WJZ, in which soloists from the theatre participated, with orchestral accompaniment. Recently this hour was discontinued, and became purely orchestral, with Rapee and the Symphony giving excellent programs. The General Electric appointment may be considered another indication of the growing favor in which Rapee is held at NBC headquarters.

from various Wagnerian operas will be given, with vocal soloists.

Ponselle to Sing in London Broadcast

Rosa Ponselle, singing the title role in "Traviata," will be heard in a CBS broadcast from Covent Garden, London, over WABC and a network on June 1, from 3 to 3:45 p. m.

Eddy Brown in New WOR Feature

"Master of the Bow," a series of musical broadcasts on Tuesday nights

over WOR, features Eddy Brown, violinist, in programs combining narrative and music. Scenes from the life of Napoleon, with music appropriate to the period, were heard on May 19.

Mr. Brown played the little-known Rode Concerto and other works, to the accompaniment of the WOR Salon Orchestra, conducted by George Shackley.

POPULAR NBC CONDUCTOR



Nathaniel Shilkret, One of NBC's Busiest Conductors

Four commercial broadcasts at the National Broadcasting Company are presided over by the diminutive conductor, Nathaniel Shilkret, who has had a lengthy radio history. His "hours" are the Mobiloil Concert, the RCA-Victor program, the Eastman Kodak hour and the Salada Tea broadcast.

Mr. Shilkret is also very busy making musical arrangements, for which he is well known. His most famous one was the dance version of Ravel's Bolero.

Hadley in New NBC Hour

Henry Hadley and forty members of his Manhattan Symphony, called the Gold Seal Orchestra, were to hold the premiere of a new sponsored hour over WEAF and a network on May 24 at 7 p. m.

LEADS FOUR CBS HOURS



Howard Barlow, Who Wields the Baton Over a Quartet of Columbia Symphonies Features

With the resumption of the CBS Symphonic Hour on Sundays at 3 p. m., Howard Barlow, who conducts the orchestra, is listed for four Columbia's musical presentations. He is at the head of the Philco Symphony which broadcasts Tuesday nights, playing symphonic music of a high calibre, and is also the conductor for the "March of Time," a recent and very popular broadcast sponsored by Time, the magazine, and for the New World Symphony.

Known as a program-maker of ability, Mr. Barlow has maintained a high standard of musical presentation throughout his radio career.

COLUMBIA TO TELEVISION BEGINNING ON JUNE 1

New Studios Fitted for Experimental Programs on Twenty-third Floor of Building

The Columbia Broadcasting System's experimental television station on the twenty-third floor of the company's building is rapidly nearing completion, as June 1, the date set for the first broadcast, draws near.

Four rooms have been constructed, containing all the apparatus for transmission. Plate glass windows separate the studio from the reception room, so that visitors may watch the experiments. W2XAB will carry the programs throughout the summer.

Personalities already familiar in CBS broadcasts will be featured, only one addition to the personnel having been made so far. This is Natalie Towers, a show girl who was chosen expressly because of her successful appearance in previous tests.

"Music of the Ages" Features Various Composers

Dr. Theophil Wendt, conductor of the New York City Symphony is continuing his presentations of "Music of the Ages" on Friday mornings over WJZ. He conducts the Damrosch Radio Symphony, in programs each of which are built around the works of one composer.

On May 8, the music of Glazounoff was heard; on May 15, Franck; May 22, Brahms. The Bach family is to be the subject of the May 29 program. During June, the great love scenes

f. q. e. says: **T**he young men and young women—who "write for radio" (that is, do dramatic sketches, continuity and the like) have a "Radio Writing"—narrow road to Working Against steer. They must Time and Taboos not offend the prejudices of any class—and what does that leave?—their "damns!" will be toned down to "darns," although they may sprinkle their text liberally with "gees" and "goshes"; jokes about ministers of the gospel are taboo; so are "problem" situations dealing with a certain instinct. In short, they have to write stuff—we use the word wilfully—that will be of the good-clean-wholesome-you-could-let-your-daughter-hear-it variety.

No radio program can be other than may go into the typical family group, declares Peter Dixon in his book, "Radio Writing" (New York: The Century Co.).

Mr. Dixon is a successful radio writer himself—the author of a sketch called "Raising Junior." There are spots which he cannot touch because it would necessitate prophecy, and the radio world has the sudden change habit. But what he does know, and

does tell, is revealing, intensely practical—you might as well know where your bread is buttered, but not with your tongue in your cheek—and somewhat depressing.

Write what the sponsors want—what the "average" American wants. Don't be sophisticated. Soap manufacturers won't pay for sophistication, and the sustaining program, which is the laboratory for new ideas, has its eye always on the advertiser, in hopes.

Don't think that only morons are listening. In fact, Mr. Dixon believes that the estimate of the mental age of the public at twelve or fourteen isn't fair. But how beautiful the contradiction of his wistful hope for a subsidized experimental station, where sophistication and "art" may hold forth, and so interest "the intelligent minority" that now finds little to interest it in the daily grist of programs. And what shall we label the majority, then?

This is not an art—it is a craft, writing today for the radio. Artists cannot work against those two ogres: time and taboos. Mr. Dixon does not claim it to be art—yet. His book is based on reality, not on illusion; he faces facts as they are, instead of wishing for something else.

Short Waves

Herald Tribune radio writers should watch the news columns of their paper—or of others. A couple of Sundays ago, Eric Palmer printed an interview with William Gustafson of the Metropolitan, who has been dead since March 11. Ghost writing?

Purcell's "Dido and Aeneas" to be given a radio premiere by the Bamberger Little Symphony and the Canterbury Singers, Philip James, conducting, on May 29 over WOR at 9 P. M. . . . Soloists, Nyra Dorrance, Delphine March, Gordon Thomas and David Crosswell. . . . The orchestra also will play Bloch's "Concerto Grosso." . . .

Five Pryors working at WABC—Arthur, Sr., is the famous band leader; his brothers, Walter and Samuel, play in the band. Arthur, Jr., formerly assistant to his papa, is producing now. . . . Son Roger is playing in the "March of Time." . . .

All-American program in the May 18 Roxy Symphony program . . . music by Taylor, Sowerby and Chasins . . . the latter's "Parade" which was introduced by Toscanini . . . Rapee to do Malipiero's "Impressioni dal Vero" on June 1. . . .

Personalities. . . The last C. C. C. feature on May 27, with Eleanor Reynolds, contralto. . . . Martha Attwood, twice on A-K Hour last year, re-engaged for this spot on June 7.

California Students Ask for Higher Rank

SAN FRANCISCO, May 20.—Six hundred students of the University of California have begun a campaign which asks that the music department of that institution be given equal rank with the departments of letters and the sciences. They also urge the construction of a music building, containing practice rooms and recital halls, and the establishment of an extensive library.

Another movement is advocated by Maud Fay Symington, who recommends the adoption of a "Musical Chest," along the lines of "Community Chests," for the purpose of distributing funds equally to symphonic, operatic, educational and other activities.

H. M. R.

ROCHESTER ENJOYS OPERA

Metropolitan Gives "Traviata" with Bori and Gigli

ROCHESTER, May 20.—For the annual visit of the Metropolitan Opera Company, in "Traviata," on May 4, the Eastman Theatre was crowded. This year only one opera was given, instead of the two, presented during the eight seasons that the Metropolitan has visited Rochester.

Lucrezia Bori, as Violetta, carried off the honors of the evening, her exquisite singing and acting giving keenest delight to the large audience. Others in the cast included Beniamino Gigli as Alfredo, Philine Falco, Giuseppe Danise, Giordano Paltrinieri, Alfredo Gandolfi, Millo Picco and Paolo Ananian. Tullio Serafin conducted. The artists had to respond to many curtain calls.

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TEACHERS' ACADEMY SPONSORS CONTEST

High School Students Win Prizes for Solo Singing

The first of what is intended to be an annual series of contests in solo singing among high school students of the Eastern conference district, under the auspices of the American Academy of Teachers of Singing, was held in the McAlpin Hotel on May 9.

The object of the Academy in promoting these contests is to stimulate interest in group voice training in public schools. None of the students heard had had any individual instruction and all their voice work had been done in the classroom during school hours.

The cities represented were Johnstown, Pa.; Montclair, N. J.; New York; Pottsville, Pa.; Providence, R. I., and Rochester, N. Y. The contest was held during the afternoon, and in the evening the first and second prize-winners in each class of voice gave a program which included the prize song and a song of their own choosing. The prize songs were, soprano, "The Violet" by Mozart; contralto, "To Music" by Franz; tenor, "Who Is Sylvia?" by Schubert; baritone, "Dedication" by Franz.

Those Who Won Prizes

The prize winners in the contests were as follows:

First prize, soprano, Marie Finn of Rochester, N. Y., George E. Troup, instructor, singing Strauss's "Cradle Song." Second prize, Theresa Caputo of Montclair, Arthur E. Ward, instructor, singing "Calm as the Night," by Bohm.

First prize, contralto, Santa Micca of Elmhurst, New York, C. I. Valentine, instructor, singing "Kashmiri Love Song," by Woodforde-Finden. Second prize, Winifred Johnson of Montclair, Arthur E. Ward, instructor, singing "Trees," by Rasbach.

First prize, tenor, Herman W. Lazarus, of Providence, Edward J. Grant, instructor; second prize, Anthony Turiano of Rochester, Alfred Spouse, instructor, both singing Purcell's "Passing By."

First prize, baritone, Sigmund Block, Providence, Edward J. Grant, instructor, singing Lisa Lehmann's "Thoughts Have Wings." Second prize, Stewart B. Falk, of Rochester, Marlowe G. Smith, instructor, singing Valentine's Cavatina from "Faust."

The singers were introduced by Frederick H. Haywood. The accompanist was Fern Sherman.

Distinguished Judges

The members of the Academy who acted as judges in the contest were Walter L. Bogert, Robert Elwyn, George Fergusson, Yeatman Griffith, Allen Hinekey, Wilfried Klamroth, Homer Mowe, George E. Shea, Percy Recor Stephens and Theodore Van Yox.

The prizes were donated by the Educational Department of G. Schirmer, Inc. The first prizes were specially bound volumes of ten songs by American composers, each song autographed. The second were also volumes of native songs.

Following the program, a talk on "The History of Group Voice Training in the High Schools" was given by Alfred Spouse, a member of the Committee on Vocal Affairs of the Music Supervisors National Conference. After telling of the beginning of the voice class movement, Mr. Spouse described some of the classroom procedure and related experiences which showed the need for care in choosing song material which will be attractive to the young singers and inspiring to them as well.

The four first-prize winners sang from Station WEAH the following morning.

H.

J. Thurston Noé Again to Direct Music at the Calvary Baptist Church



Underwood and Underwood

J. Thurston Noé, Organist and Conductor, Who Has Returned to His Post in New York Church, After Three Years' Absence

After an absence of three years, J. Thurston Noé, organist at the Wanamaker Auditorium since 1915, on May 1 resumed his post as organist and director of music in Calvary Baptist Church, New York, at the invitation of the Rev. Will H. Houghton.

Mr. Noé, who is a member of the American Guild and National Association of Organists, will continue as organist at the Wanamaker Auditorium and as conductor of the John Wanamaker Cadet Choir of 150. He will also continue his work as conductor of the Brooklyn Glee Club, organized under the auspices of the Brooklyn Chamber of Commerce.

Besides his activities as a choral conductor and accompanist, Mr. Noé is the composer of a number of works for voice with orchestral and organ accompaniment.

Paderewski Visits New Haven

NEW HAVEN, May 20.—Paderewski presented an impressive program in Woolsey Hall on May 4, under the auspices of the Yale University School of Music.

J. F. K., Jr.

The French pianist, Alfred Cortot, recently gave recitals with great success in The Hague and Amsterdam.

CINCINNATI HOLDS CLUB CONVENTION

Musical Programs and Junior Contests Are Features

CINCINNATI, May 20.—Five hundred delegates and many guests attended the meeting of the Ohio Federation of Music Clubs in Cincinnati, April 7 to 10. The Ohio federation, of which Mrs. Edgar Stillman Kelly is president, has a membership of 10,000, including 6,000 active members and 4,000 associate. Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs, attended the last two days' meetings.

During the convention, master classes were conducted by Ilse Huebner and Marcian Thalberg in piano; Adolph Hahn, violin, and Leandro Campanari, voice.

Musical programs were arranged for both morning and afternoon each day by members of the faculties of the Conservatory of Music and the College of Music and other well known musicians of the city. Delegates attended the production of "Tales of Hoffmann" by the Cincinnati Grand Opera Company and the Cincinnati Symphony concert, at which Daniel Ericourt was soloist, on Friday afternoon.

Contests were held for the juniors (six to seventeen years) and the young artists (eighteen to twenty-eight years). Winners in these contests will take part in the Tri-state Contest, in which Ohio, Michigan and West Virginia compete, at Toledo on May 13. Winners of that contest will take part in the national competition in San Francisco in June.

New Chorus Makes Bow

A new chorus made its debut on April 30, when the choral group of the Catholic Women's Association gave its first concert. Alexander von Kreisler, of the faculty of the Cincinnati Conservatory, is the conductor of the group of fifty singers, organized a year ago. The soloist was Karin Dayas, pianist, of the conservatory faculty, who played a program of Chopin and Mendelssohn. Mrs. H. F. Gau, assisted by Ida Ulmer Jenner, organized the choral group and assisted Mr. von Kreisler in planning the concert.

SAMUEL T. WILSON

Efrem Zimbalist, violinist, will spend the entire Summer vacationing at his Summer home in Connecticut.

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Ann Arbor Festival Upholds Standard

(Continued from page 3)

which the audience kept him playing encores until close to midnight.

In honor of the soloist, Mr. Stock fittingly began the program with the Liszt Polonaise and followed it with a superlative interpretation of Beethoven's Second Symphony.

Pienné Oratorio Sung

Pienné's oratorio, "St. Francis of Assisi," was a feature of the second program, on May 14. The performance was excellent. The University Choral Union had been most efficiently prepared for its task by the conductor, Earl V. Moore, and made the most of every opportunity for effective display.

Of the soloists, interest centered in the first Ann Arbor appearance of Frederick Jagel, tenor of the Metropolitan and Ravinia operas. Mr. Jagel's fresh and youthful voice, unusually brilliant in the upper register, was heartily enjoyed in the music of the title role. Eleanor Reynolds, as Lady Poverty, sang beautifully, and Hilda Burke, as Sister Clare, likewise found congenial employment for her excellent voice. Fred Patton, doubling as the Leper and the Voice of Christ, sang robustly, with fine intelligence and perfect enunciation. Nelson Eddy made a deep impression. The other parts were taken by James Hamilton, George Matthews and Marjory McClung. A children's chorus, trained by Juva Higbee, participated with excellent effect.

Mmes. Burke and Reynolds were heard again as soloists at the afternoon concert of May 15. Mme. Burke sang "Ritorna vincitor" from "Aida," with fine dramatic sweep. Mme. Reynolds evinced admirable vocal control in two arias of Handel. Later, the two singers joined in three charming scenes from Humperdinck's "Hänsel and Gretel." Palmer Christian contributed a group of organ solos by Bach, Reger and Sowerby. The children's festival chorus sang delightfully a group of



The Two Chief Conductors of the Ann Arbor Festival. Earl V. Moore (Left) and Frederick Stock, Leader of the Chicago Symphony

short songs and Gaul's cantata, "Old Johnny Appleseed."

The fifth concert, a matinee on May 16, was symphonic in content. Mr. Stock gave an impressive performance of Bruckner's Ninth Symphony in D Minor and Goldmark's overture, "In Springtime." Ruth Breton occupied the post intermission period with a clear-cut and attractive reading of Glazounoff's Violin Concerto.

Original "Boris" Presented

The original version of Moussorgsky's "Boris Godounoff," in concert form, made the final concert on May 16 of unusual interest. Chase Baromeo, noted bass of the Chicago Civic Opera, and an alumnus of the University of Michigan, was allotted the title role. His smooth, rich bass voice was never heard to better advantage, and he rose to the dramatic climaxes demanded by the difficult score in a most convincing fashion. Walter Widdop, English tenor, made his Ann Arbor debut, doubling in the roles of Prince Shuisky and Gregory the Pretender. His musicianship and attractive vocal equipment permitted him brilliantly to cope with this demand upon his versatility. Cyrena Van Gordon sang the brief scene of Marina with her usual finished style. Nelson Eddy confirmed the very favorable impression of his earlier appearance. Other roles were taken by Gwendolyn Pike, Ruth McCormick, Fred Patton and James Hamilton. The University Choral Union distinguished itself in the Kremlin scene. The orchestral parts were played by the Chicago Symphony. Earl V. Moore conducted with admirable authority.

Brilliant Social Events

Tribute must be paid for this brilliantly successful festival series to the unremitting efforts of Charles A. Sink, head of the University School of Music. Under his direction, Ann Arbor has gained an enviable reputation as one of the country's leading musical communities. Mr. Sink was host to visiting artists and press representatives from several cities at his home on Wednesday evening. The following night President Alexander G. Ruthven, of the University of Michigan, enter-

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St. Louis Opera Announces Summer Repertoire

ST. LOUIS, May 20.—The Municipal Opera, which is under Shubert management this season, will open on May 29 with "Three Little Girls." Works to be given later are "The Street Singer," "Music in May," "Nina Rosa," "Rose Marie," "Countess Maritza," "Three Musketeers," "A Wonderful Night," "Irene," "Circus Princess" and "Rio Rita." The casts will include Queenie Smith, Guy Robertson, Leonard Ceeley, Gladys Baxter, George Hassell, Greta Alpeter, Ruth Altman, Hal Forde, Jack Sheehan, Doris Patston, Archie Leach and Edward Nell, Jr. The chorus will number ninety-six, the orchestra fifty.

S. L. C.

RUSS WORKS PRESENTED

Soloists and Orchestra Give Program at the Scudder School

An evening of compositions by Elmo Russ given in the auditorium of the Scudder School in New York proved a rare and enjoyable event and attracted a large audience on the evening of May 10. The occasion enlisted the participation of Margharita Burnside, Rhea Sparag, Verna Caraga, sopranos, Alfred Chigi, baritone, Joseph Gingold, violinist, a Miniature Symphony Ensemble, under Herbert Fiss, and Melva Fehwartz, Gloria Russ, Robert Lewis Shayon, readers, and the composer.

Much praise is due Mr. Russ for his musicianship both as composer and pianist. He was heard in his "Miniature Pastorale," "Andalusia," "Morocco" and "Africa." The Miniature Symphony, under Mr. Fiss, accompanied the singers and was heard in two Preludes. Miss Fehwartz, Miss Russ and Mr. Shayon gave pleasure through various readings.

S.

Manuel de Falla's ballet "El Amor Brujo" is scheduled for first performances at the Frankfort Opera.

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GOOSSENS CONDUCTS PITTSBURGH FORCES

Ensemble Programs Occupy Prominent Places in Schedule

PITTSBURGH, May 20.—Gratifying progress was seen at the final seasonal concert given by the Pittsburgh Symphony in Syria Mosque on April 12. Eugene Goossens conducted, and the audience was quick to show its appreciation of his leadership. Praise is likewise due Antonio Modarelli, associate conductor, for thorough preparatory work. On the program were Tchaikovsky's "Pathetic" Symphony, the Overture to "The Merry Wives of Windsor" and Respighi's "Pines of Rome." In her first Pittsburgh appearance, Gladys Swarthout, the soloist, made a favorable impression.

Kodály's "Psalmus Hungaricus" had its initial local hearing on April 14, when Ernest Lunt conducted the Mendelssohn Choir of Pittsburgh in Carnegie Music Hall. Elgar's "Dream of Gerontius" was also on the program. Helen Baird, Dan Gridley and Edward Williams were soloists. The organist was Earl Mitchell. Mildred Fey was at the piano.

Led by Lee Hess Barnes, the Pittsburgh Male Chorus gave a concert on April 17, with Nevada Van Der Veer as guest soloist.

A symphony by Bruckner was heard for the first time in this city when Frederick Stock and the Chicago Symphony played the Ninth in Syria Mosque on April 6.

The impression made appeared to be deep, although opinions varied as to the beauty of this music. The program, given under the auspices of the Pittsburgh Orchestra Association, also contained Georg Schumann's "Liebesfrühling" Overture and Wagnerian excerpts.

Visiting pianists have been José Iturbi, appearing here for the first time, and Sergei Rachmaninoff.

Honor Native Composers

An interesting evening was spent at the home of Ambrose Nevin Diehl when the program was arranged by Dorothy DeMuth Watson on behalf of the National League of American Pen Women. Composers represented were Mary Howe, Marianne Genet, Dorothy Radde Emery, Phyllis Hoyt, Pearl Adams and Gertrude Martin Rohner. Taking part were Ferdinand Fillion, Mark Meyer, Robert Eicher, Ero Davidson, Marjorie Evans Stewart, Arthur Davis, Evelyn Randall, Roy Marsten, Harlan Randall, Elsie Breese Mitchell and a chorus conducted by Charles N. Boyd.

Most of the foregoing composers had further representation at a program given by the Tuesday Musical Club in Memorial Hall. Others represented in the same capacity were Alice Stempel, Josephine McGrail, Nellie R. Roberts, Mary H. Parsons and Carolyn St. John. Performers were Elsie Breese Mitchell, Alta Schultz, Rose M. Litt, Mary Redmond, Consuelo Metzger, Carolyn St. John, Christine A. Jones and Charles N. Boyd.

WM. E. BENSWANGER

FORMER CHORISTERS WILL HONOR LEADER

Golden Jubilee Celebration in Utica Is To Be Attended by 350 Singers From Many Centres

UTICA, N. Y., May 20.—When J. Francis Day had charge of the music in Grace Episcopal Church, he kept boxing gloves in the choir room in order that any of his youthful choristers might settle arguments by direct methods. That was long ago. Now Mr. Day is president of the Utica Trust and Deposit Company. He has also been elected president of the new Grace Church Choir Association, and will receive personal homage when some 350 former choir members come to this city on May 23 and 24 to celebrate the choir's golden jubilee.

It is estimated that upward of 1,000 boys and men have been members of Grace Choir, and that some 700 of these are living.

Norman Coke-Jephcott is the present director of music in Grace Church.

E. K. B.

Maréchal to Return for Another Tour Next Season

Maurice Maréchal, French 'cellist, sailed recently to give European concerts. His American tour was concluded with two appearances with the Chicago Symphony.

He will return for his fifth visit to this country next November, remaining for three months.

Soprano and Violinist in Joint Recital

Marguerite Rossignol, soprano, and John Janeway Duryee, violinist, gave a joint recital in one of the studios of the Steinway Building on April 30.

Miss Rossignol sang effectively arias from Donizetti's "Linda di Chamounix"

and Puccini's "Manon Lescaut" and songs by Braine, Ware, Seiler and others. In Handel's Sonata No. VI and shorter pieces Mr. Duryee displayed noteworthy musicianship. Augustine Norris and Gertrude Mercer were the accompanists.

Hart House Quartet Makes Long Tour of Canada

TORONTO, May 20.—The Hart House String Quartet recently returned to Toronto after concluding a concert tour of Canada extending from Halifax to Victoria, B. C. This was the most extensive tour the quartet has made in the seven years of its existence. In forty-three days the ensemble gave twenty-three concerts, traveled 12,000 miles, and played to more than 15,000 auditors.

Dino Borgioli Heard in "Don Giovanni" Under Walter at Scala

Dino Borgioli recently sang with much success in "Don Giovanni" at La Scala under the baton of Bruno Walter, according to a cable from Italy received by Concert Management Arthur Judson. Mr. Borgioli has been engaged for the Covent Garden Opera season in London during the month of June. The Italian tenor will return to this country for a concert tour in October.

Francis Macmillen Makes Successful Debut in Poland

Francis Macmillen, American violinist, who is now making a tour of Poland, recently made a very successful concert debut in Krakow, according to a cable dispatch to the NBC Artists Service. The violinist has been engaged as a soloist with orchestra in Krakow next October and for six other appearances in Poland.

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NEW ORLEANS LIKES CHAMBER PROGRAMS

Ensemble Concerts Figure Largely in Schedules of Resident Artists

NEW ORLEANS, May 20.—Chamber music has had an important place in recent activities. Eugenie Wehrmann-Schaffner, pianist, and Adrian Freiche, violinist, continue their sonata recitals, the programs ranging from classical to modern works. Music by Schütt, Saint-Saëns and Gretchaninoff was played at the second concert given by the string trio of the New Orleans Chamber Music Association. The violinist is Ernest E. Schuyten, who organized the association; his associates are Otto Finck and Enrique Tuit, 'cellist and pianist respectively. The Mark Kaiser String Quartet gave a concert in memory of its founder and namesake, playing Schumann's Quintet in association with Mary V. Malony, pianist. Members of this ensemble are Gladys Pope, Florence Hiteshew, Sara Lob and Ione Chisolm.

The Newcomb School of Music honored the memory of the late Giuseppe Ferrata, an instructor in piano playing there for many years, by giving a program of his compositions. Taking part were his son Ernesto Ferrata, baritone; Eda Flotte-Ricau, pianist; and a string quartet made up of Rene Salomon, Gustave Castillon, Bertha Kribben Fenn and Otto Finck. A feature of the event was the presentation of a portrait of Dr. Ferrata, painted by Maurice Fromkes. A radio program arranged by Otilie Lambert as a tribute to Dr. Ferrata brought the appearance of two of his pupils, Leonella Huggett Bertel and Mamie Haggerty Calongne.

Present American Program

The Fine Arts Group of the American Association of University Women devoted a recent meeting to American music. Leon Ryder Maxwell, Mildred Butz and Eugenie Wehrmann-Schaffner took part.

Recitalists have included Marietta MacMurray, contralto, who has left for further study in Europe, and Attica Aitkens, pianist, the latter appearing at the Newcomb School of Music. Recitals have also been given by pupils of Ernesto Gargano and Mary V. Malony.

Celebrated concert-givers have been Paderewski, José Iturbi, Beniamino Gigli, Florence Austral and John Amadio, and Sascha Jacobsen. The St. Olaf Lutheran Choir and the Royal Russian Chorus have also added to the season's importance.

OTILIE M. LAMBERT

Patrons' Committee Organized to Sponsor Russian Opera Company

Formation of a "voluntary patrons' committee," headed by Walter Leighton Clark, to sponsor the Russian Art Grand Opera Company was announced recently. The committee includes also Allen Wardwell, Boris Bakhmetieff, Prince Serge Obolensky and Col. Francis L. Robbins, Jr. The company, which recently gave performances of "Boris" and "Khovantchina," hopes to give a fortnight's series in New York and to undertake a tour in the Autumn. Max Panteleieff, baritone, is the organizer of the company.

Sonia Sharnova to Sing Again with Chicagoans and in NBC Concerts



Sonia Sharnova, Contralto, Who Has Been Re-engaged for the Chicago Civic Opera Next Season

CHICAGO, May 20.—Sonia Sharnova, contralto, has been re-engaged for the coming season of the Chicago Civic Opera, her second with the organization. She has also signed a new contract, through S. Hurok, with the National Broadcasting Company, for concerts and radio appearances.

Mme. Sharnova made her debut with the Chicago forces on the opening night of the season as the Marquise de Cibo in the American premiere of Moret's opera "Lorenzaccio," and sang the part in several performances. She distinguished herself during the season by stepping into vacancies without rehearsal, appearing successfully as Ortrud in "Lohengrin" and Ulrica in "The Masked Ball," aided by routine gained through two seasons with the German Grand Opera Company and many European appearances. On the tour of the Civic Opera, Mme. Sharnova sang the role of Magdalena in the Boston performance of "Meistersinger," Amneris in "Aida" in Los Angeles and San Francisco, and Agnes in "The Bartered Bride." Her ability to sing operatic roles in three languages makes her one of the most valuable members of the company.

She will be heard in several Spring concerts and radio engagements, and will then go to Europe for study and recreation before the opening of the Fall season.

Edna Nitkin, Winner of Conservatory Prize, to Play with Boston Symphony

BOSTON, May 20.—Edna Ida Nitkin won the Mason & Hamlin prize of a grand piano in the twenty-second annual competition at the New England Conservatory of Music in Jordan Hall by unanimous decision of the judges: Dr. Serge Koussevitzky, conductor of the Boston Symphony; Harold Bauer and Joseph Lhevinne, pianists. Honorable mention was awarded to Carl Charles Feldman.

Following the announcement of the award Miss Nitkin received from Dr. Koussevitzky an invitation to play with the Boston Symphony at one of its concerts next season. W. J. P.

Florence Austral, soprano, and her husband, John Amadio, flutist, will spend the Summer at their home near London.

HAVANA PLAYS HOST TO NOTED VISITORS

Prominent Artists Heard in Interesting Concerts

HAVANA, May 20.—A number of artists well known in the United States have been heard during the second half of the music season here. Abram Chasins, composer and pianist, appeared with the Havana Symphony, under Gonzalo Roig, playing works of Chopin, and Mendelssohn and his own Concerto in a memorial concert for the late president of the Pro-Arte Musical Society, Maria de Gibergera.

Other musicians presented by this society were Giacomo Lauri-Volpi, tenor of the Metropolitan Opera, who sang with much success in a recital, accompanied by Alberto Sciarretti; Nikolai Orloff, Russian pianist, who gave two programs; Kathryn Meisle, contralto, and the excellent 'cellist, Gregor Piatigorsky. Maria de Quevedo gave a lecture on Bach before the society, and the Duncan Dancers appeared in a recital.

Mieczyslaw Münz, pianist, was another visitor to Havana. Jascha Fisherman, pianist, appeared before the Pro-Arte in a program of Russian music and also played before the Fine Arts Society, a newly organized group giving programs for children.

The only other musical organization sponsoring artists from other countries is the Havana Philharmonic, which this season has presented Henry Powell, American composer and pianist, and Eva Gauthier, Canadian soprano. The latter sang works by Chausson and Ravel with the orchestra in a first appearance here in some years. On this occasion Pedro Sanjuan, the conductor, presented an interesting novelty in Mozart's "Ein musikalisches Spass." In another concert Eduardo Asiain, violinist, played the Bach Concerto in A Minor.

Mme. Gauthier later gave a recital in the National Hotel ballroom, with Pablo Miquel, Cuban pianist, as accompanist.

Boston Conductor Presented

The Society for Contemporary Music presented Nicolas Slonimsky, conductor of the Chamber Orchestra of Boston,

in two concerts of works by Bach, Mozart, Ives, Ruggles, Honegger, Bloch, Cowell, Bartok, Prokofieff, Roldan and Caturia. He also gave the local premiere of his "Four Pieces for Children." The same society recently presented Ana S. Cabrera in a program of folk music, sung to her own guitar accompaniment.

Lydia de Rivera was another recent song recitalist, appearing in the National Theatre.

The orchestra of the Falcon Conservatory, in its monthly concerts, has presented a number of modern French works. Alberto Falcon, conductor, and head of the conservatory, has been named head of the Municipal Academy of Music, succeeding Gonzalo Roig.

José Echaniz, Cuban pianist, recently returned from a successful tour in the United States.

NENA BENITEZ

BERLIOZ WORK SUNG

Choral Events Have Prominent Place in Hartford Schedule

HARTFORD, May 20.—"The Damnation of Faust" by Berlioz was sung by the Hartford Oratorio Society in Bushnell Memorial Hall on April 28. Edward F. Laubin conducted. The soloists were Leonora Corona, soprano of the Metropolitan Opera; Ralph Errolle, Amund Sjovik and Dudley Marwick. Miss Corona was especially successful with her solo assignments. The chorus has 225 members. Players from the Boston Symphony comprised the orchestra. This was the society's second and last concert of the season.

One hundred men constitute the Choral Club of Hartford, which closed its twenty-fourth season on April 17 with a program conducted by Ralph L. Baldwin. Royal Dadmun was soloist. Channing Lefebvre, conductor of the University Glee Club of New York, was present and received applause at the conclusion of his "The Battery Rolls On," in which the club was assisted by a brass choir.

The Russian Symphonic Choir led by Basil Kibalachich, sang on April 26 for the benefit of the local Russian Greek Orthodox Church.

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Audience in Program of Concert
and Operatic Music

Adelaide Gescheidt presented a group of her artists in a recital at her studios on the evening of May 6 before a brilliant gathering which included many persons prominent in the music world.

Mary Aitken, soprano; Mary Hopple, contralto; Earl Weatherford, tenor; Foster Miller, bass-baritone, and the Oriana Quartet, composed of Miss Aitken and Margaret Sherman, sopranos, Mario Cox and Louise Temple, contraltos, assisted at the piano by Stuart Ross, gave the program.

With admirable diction and tone quality the quartet sang in French the opening group, three Polish folksongs, and later Watts's "Blue Are Her Eyes," the Londonderry Air, and Brahms's "The Gypsies," all of the numbers being arrangements by Mr. Ross.

Mary Hopple disclosed a rich, flexible voice in an aria from Handel's "Radamisto," and songs by Marx and Golde. Mr. Weatherford sang lieder by Liszt and Grieg, employing exquisite mezza voce in the latter composer's "Ein Traum." Songs by Handel and Poldowski and Mr. Ross's "Maytime" displayed Miss Aitken's lovely voice to advantage. Mr. Miller closed the first part of the program with Strauss's "Ruhr, meine Seele," and numbers by Bemberg and Head, delivered with finished artistry.

Excerpts from favorite operas made up the rest of the evening. Miss Hopple gave an aria from "Le Prophète," and with Mr. Miller sang a duet from "Samson et Dalila." In the trio from "Carmen" she was joined by Helen Harbourn and Svea Wikstrom, sopranos. The four soloists concluded the program effectively with arias and concerted numbers from "Roméo et Juliette."

In their fluency of production, command of tone coloring and interpretative style, the young artists, all active professionally, reflected the excellence of the training received under Miss Gescheidt and the ideals for which she stands. E.

Pupil of Susan S. Boice Heard with Mendelssohn Trio

Emma Reinhart, pupil of Susan S. Boice, and the Mendelssohn Trio presented a very successful concert at the Baptist Home for the Aged on Spuyten Duyvil Parkway, on the afternoon of May 12. There was a capacity audience, and the artists were well received. The concert was a benefit one, and \$600 was turned over to the institution at the close of the afternoon. B.

Paradiso Pupils Heard in Recital

Vocal pupils of Donato A. Paradiso were heard in concert in the Carnegie Chamber Hall on Tuesday evening, May 5. Among the students presented on the program were the following: Mar-

STUDIO ACTIVITIES



Adelaide Gescheidt, a Group of Whose
Artists Was Heard at Her Annual Spring
Recital

tin Koeshian, Aileen Connelly, Rufus Gibson, Renee Gulick, John Baldwin, Lyndell See, Charles Hanlon, Vera Tishler, Charles Cline, Minna Hall Crothers and Mary O'Brien. Numbers from the musical comedy, opera and concert repertoires were sung. B.

Brady Artist Re-engaged for Opera at Lübeck

Norbert Ardelli, a former pupil of William S. Brady, and leading tenor of the Lübeck Opera, has been re-engaged for next season after having sung all the great Italian parts, and is to do the Wagnerian roles.

Helen Gilliland, soprano, is the prima donna of the new comic opera at the Drury Lane Theatre, London.

Vivienne Segal, who starred for the Warner Brothers for the last three years, has returned to New York and is again studying with Mr. Brady.

Chauncey R. Parsons, tenor, who several years ago won the Juilliard-Dresden opera scholarship, and who chose to stay in America, is now one of the leading tenors in Chicago where he has a splendid church position and does much radio work.

Derek Glynn, the English baritone, has returned for rehearsals in the stellar role of a new comic opera which Russell Janney is to produce in the Fall.

Zeta V. Wood Artists Applauded

A recital was given by Billie Jones, soprano, in Chalif Hall on the evening of May 5. Her program was well chosen and diversified and she was cordially received by a large audience. Charming delivery was given to works of Loth, Rosa, Gluck, Purcell, Spohr, Bennett, Sullivan, Haydn, Handel, Bagby, Eville, Elliot and Peery. William Brogan shared enthusiastic applause for his artistic interpretations of a group of songs. Both Miss Jones and Mr. Brogan were presented by their teacher Zeta V. Wood.

An interesting feature of the recital was a lecture on Vocal Art Science by the eminent authority Dr. Frank E. Miller.

Miss Jones will conduct Summer classes from June 1 to August 8 in Quincy, Ill., Barry, Ill., and Canton, Ohio. She was heard in recitals in these cities recently.

Arthur Lawrason to Train Singers for Stage Productions

Arthur Lawrason, voice teacher, will assist as vocal advisor in the formation of choruses for Autumn stage productions. In connection with this work, he will hold Summer classes starting July

1 at his New York studios, for those contemplating stage careers.

Estelle Lieblich Artists Heard

A number of artists from the studio of Estelle Lieblich have been fulfilling engagements recently.

Beatrice Belkin, coloratura soprano, formerly of the Metropolitan Opera, was engaged by Edwin Franko Goldman as the soloist at the Graphic's Music Festival held at Madison Square Garden on May 2. Mary Craig, soprano, appeared as soloist with the Westfield Glee Club of Westfield, N. J., on April 21. Josephine Lucchese, coloratura soprano, sang for the Woman's Choral Club of Chillicothe, Ohio, on April 14.

Gertrude Wieder, contralto, on her recital tour of the leading cities in Europe has met with great success. Flora Bell, coloratura soprano, has been engaged by Milton Aborn for his revival of Gilbert and Sullivan productions.

Charles Cottrell, baritone, was the soloist on the German Cultural Hour of the New Jersey *Freie Zeitung* of Newark, over station WNJ on April 30. Jacques Woods, soprano, sang for the Texas Club at the Hotel Plaza on May 6.

La Forge Berumen Singers Give Concert at Mission

Frank La Forge and a group of his pupils gave a concert at the Bowery Mission on May 14. Laura La Forge, soprano, was heard in two groups and gave evidence of much vocal and artistic growth since last heard. The same may be said of Neva Chinski, soprano, who also sang two groups. Anne Elizabeth Bool, soprano, contributed French and English songs, revealing a sweet voice of wide range. Ronald Portman, bass, sang two groups with a full, deep voice of beautiful quality. Elizabeth Andres, contralto, gave one group in her usual splendid style. Phil Evans played the accompaniments.

The La Forge-Berumen musicale over WEAJ on May 12 was given by Edna North, pianist, and Nathaniel Cuthright, tenor. Miss North played Brahms Waltzes and Chopin Mazurkas with artistry. Mr. Cuthright, who has been heard on previous occasions, again gave much pleasure with his fine voice. Marion Packard was an excellent accompanist.

The radio program on April 30 was presented by Miss Andres, with the assistance of Kenneth Yost, pianist.

La Forge-Berumen Radio Hour Changed

The La Forge-Berumen Musicale, which has been heard over WEAJ on Thursdays at 3.30, will be on the same station, Tuesdays at 4.00 in the future.

Mannes School Orchestra Plays Modern Works

The Senior Orchestra of the David Mannes Music School, Paul Stassé-vitch, conductor, gave its annual concert on May 6 at the school. The ensemble played a program of modern music, with Ernest Bloch's Concerto Grosso for strings with piano obbligato opening the program, followed by the Lekeu Adagio.

The piano soloist of the evening, Dora Richman, played the Bach-Tausig Toccata and Fugue in D Minor, after which the orchestra gave a first performance of Christos Vrionides's "The Wounded Nightingale," conducted by the composer, and dedicated to Mr. and Mrs. Mannes. Mr. Vrionides this year receives his diploma in composition from the school. Concluding the list was the Schönberg "Verklärte Nacht." The young string players, soloist, conductor, and conducting-composer were heartily applauded by the audience of students, faculty and invited guests.

New York College of Music Students Heard in Recital

Students of the New York College of Music, of which Carl Hein and August Fraemcke are the directors, were presented in a recital at Grand Central Palace on May 21.

Original works by members of the composition class were featured on the program. Hanna Lefkowitz played a group of piano pieces by Leslie F. Hickey. Tessie Rutkowitz, pianist, performed her own Nocturne and Waltz and Winifred Welton, soprano, sang Miss Rutkowitz's song, "To a Rose," with the composer at the piano.

Other young artists heard were: Dorothy Zion, Marion Seitz, Rosalind Palmer, Gloria Palmer, Anthony Parisi, and Morris Brenner, violinists; Jennie Widerlight, Ruth Levinson, Frances Wagner and Solomon Frager, pianists; Marguerite Buttlerman and Rose Gordon, cellists; Florence Darrow, harpist; Isabella B. Hoffmann, soprano, Elizabeth Dunstan, mezzo-soprano, and Charles Novak, baritone.

The commencement concert of the college will be given in the Town Hall on the evening of June 19.

Irene Surmo Sings at Musicale

Irene Surmo, an artist-pupil of Mrs. J. Harrison-Irvine, appeared at the Matinée Artistique at the Hotel Plaza on April 21, singing with much charm songs by Chadwick, Mana-Zucca, Rep-per, Ricci, Stickles, Grey and Gretchen-inoff, with Mrs. Harrison-Irvine at the piano.

Pupils of Mrs. Gaillard Play Varied Program

Mrs. A. Theodore Gaillard, teacher of piano and harmony, presented a group of her pupils in a recital at her studio on April 26. Those participating were: Yedda Feiner, Cornelia Bailey, Lillian (Continued on page 39)

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spective of nationality.

In the Studios

(Continued from page 38)

Bromsen, Mimi Margolin, Frieda Cooper, Mildred Cooper, Mina Knezevich, Edgar Alsop Riley and Hugo Knezevich. The compositions played ranged from Bach to Debussy and Cyril Scott.

Schofield Pupils Active as Church Soloists

Several singers from the studio of Edgar Schofield are fulfilling choir and other engagements.

Palmer Laughlin, baritone, has accepted a position as soloist and precentor at the First Baptist Church in Brooklyn, N. Y. John Deacon has been engaged as tenor soloist of the Brick Church, East Orange, N. J. On May 11 he gave a recital in Belleville, Ont. From there he went to Banff to sing at musicales in the Canadian Pacific hotels there.

Paul Haskell, tenor, was a soloist recently at the First Reformed Church in Newark, N. J., and at the Reformed Church in Flatbush, N. Y.

Dorothea Garret, soprano, was heard at the Staten Island Unitarian Church on April 19. Adelaide Chatfield, soprano, sang at Calvary Baptist Church, New York, recently.

Jessie Fenner Hill Presents Pupils

Jessie Fenner Hill recently gave a studio reception in honor of Angeline Kelley, a member of the faculty of Ohio Wesleyan University, and several of her students, who came to New York as members of the special class held by Mrs. Hill.

Berta Bonn recently returned from a coast-to-coast trip, and is singing with the Cincinnati Zoo Summer Opera. Miss Leard and Gladys Haverty are singing regularly over station WMSG. Philip Lerner, who is now in Paris, has presented programs at private receptions, and appeared in musical revues. Julia Laurence is singing over station WABC on the True Story Hour.

Mrs. Hill will remain in New York



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Henry Holden Huss Pupil Plays

William Sinclair Craig, a gifted young pianist from the studio of Henry Holden Huss, gave a recital in Hubbell Auditorium of Steinway Building on the evening of April 25. In a brilliant performance of two movements from Schumann's Concerto Mr. Craig had the assistance of his teacher at a second piano.

Bach's "Italian" Concerto, a Chopin group, Mr. Huss's "Joy of Autumn," "Lake Como by Moonlight" and "Mazurka Capricieuse" and Liszt's Hungarian Rhapsody No. 12 completed the program, which was applauded by a sizable audience. C.

Dalcroze Institute to Hold Summer Sessions

Under the direction of Muriel Bradford, of the Geneva Central Institute, a Summer session will be held at the American Dalcroze Institute from June 17 to July 7.

The institute will also conduct a Summer school for two months at Lucerne-in-Maine. Both sessions will comprise daily lessons in bodily development, rhythmic movement, solfège, and improvisation at the piano. Paul Boepple, director of the institute, will conduct this course.

Gilda Paola Cassimir Wins Audiences in Buffalo

Gilda Paola Cassimir, pianist, an artist-pupil of August Fraemcke of the New York College of Music, during a recent visit to her native city, Buffalo, N. Y., appeared with much success in a recital at the Twentieth Century Club, and as soloist with the Pro Arte Symphonic Choir at the Consistory. Miss Cassimir was also heard on the radio, over stations WGR and WBEN.

Madge Cowden Sings Role in "Martha" with Lund Opera Company

Madge Cowden, coloratura soprano, sang the role of Lady Harriet in the Charlotte Lund Opera Company's presentation of "Martha" in the Town Hall on April 25. Miss Cowden is an artist pupil of Anna Herbert Koehnle.

Arthur Hartmann Added to Artists Under Tillotson Management

Arthur Hartmann, violinist and composer, has been added to the artists under the Betty Tillotson Concert Direction. Mr. Hartmann, formerly leader of the Hartmann String Quartet and director of the violin department at the Eastman School, Rochester, N. Y., has made many recital tours and has played with noted orchestras here and in Europe.

Stuart Gracey, baritone, formerly a guest artist with the Philadelphia Grand Opera Company, will sing under the direction of Miss Tillotson during the coming season.

A new lecture department has been added to the Tillotson Concert Direction, which will be under the supervision of Marion Armstrong, associate director. Among those under this management are Mrs. E. Edson Doolittle, art lecturer, and John H. Levis, who will give talks on Chinese music, with illustrations.

Nicolas Slonimsky to Conduct American Music in Paris

BOSTON, May 20.—The Pan American Association of Composers has delegated Nicolas Slonimsky, conductor of the Boston Chamber Orchestra, to give two concerts of American music in Paris on June 6 and 11.

Philadelphia String Simfonieta to Present New Series in 1931-2



Fabien Sevitzy, Conductor of the Philadelphia Chamber String Simfonieta, Which Will Again Tour Next Winter

PHILADELPHIA, May 20.—The fifth season of the Philadelphia Chamber String Simfonieta, Fabien Sevitzy, conductor, was recently concluded with the annual meeting at which the following officers were elected for the coming year: president, Mrs. Gideon Boericke; vice-president, Mrs. Edward G. McCollin; second vice-president, J. Howard Reber; third vice-president, Ellen Winsor; secretary, Mrs. J. Howard Reber, and treasurer, William Stix Wasserman.

Concerts will be given in the Bellevue-Stratford during the coming season on Wednesday evenings, Nov. 18, Jan. 6 and March 16. The children's concert will take place on Saturday morning, April 9. The organization will again make a tour.

Thirteen new works were heard during the season just closed, which included eleven concerts in this city alone. Maria Koussevitzky, soprano, and Horace Alwyne, pianist, were among the soloists. At the children's concert, Stanley Baron, an eight-year-old pianist, and George Ockner, eleven-year-old violinist, were heard.

The Simfonieta played for the fourth time in a concert of the Barnwell Foundation of the Central High School. In a concert at Bryn Mawr College, four songs by Max Meyer, orchestrated by Mr. Alwyne, were sung for the first time by Mme. Koussevitzky. A concert was also given for the Friends' Central School. Included in the Simfonieta's out-of-town engagements were concerts in Atlantic City, New Brunswick, Summit and Passaic N. J.

Goldman Band to Give Seventy Summer Concerts in Fourteenth Series

The Goldman Band, under Edwin Franko Goldman, will give its fourteenth Summer series of concerts during ten weeks, beginning June 8 and ending Aug. 16. Forty of the concerts will be given in Central Park on Monday, Wednesday, Friday and Saturday evenings, and thirty on the campus of New York University on the other nights of the week. The series will be known this year as the Daniel Guggenheim Memorial Concerts.

CLEVELAND FORCES END ITHACA SERIES

Sokoloff Leads Last University Event—Plans for Next Season

ITHACA, May 20.—The Cleveland Orchestra, Nikolai Sokoloff conducting, gave the fifth and last concert of the University concert series in Bailey Hall on April 11. A capacity audience received enthusiastically a program including Beethoven's Seventh Symphony, an Entr'acte from "Khovantchina" by Moussorgsky, a March from "Tsar Saltan" by Rimsky-Korsakoff, and "Ruralia Hungarica" by Dohnanyi.

The Cornell University department of music has announced an equally interesting series for next year. On the program will appear the Boston Symphony, Harold Bauer, Roland Hayes, the Don Cossack Male Chorus and the Cleveland Orchestra. The Chamber Music series in the University Theatre will include the Brosa Quartet of London, the English Singers, the New York String Quartet, and Katherine Bacon, pianist, and the London String Quartet.

The faculty of Ithaca College (formerly Ithaca Conservatory) presented a recital in the Little Theatre on April 14, to aid in the establishment of an endowment fund for worthy students. Among those appearing on the program were Dean Albert Edmund Brown and Joseph Lautner, vocalists; Oscar Zeigler, pianist, and William Coad, violinist, and Dean Rollo A. Talcott of the expression department.

Dean Ernest S. Williams and the Ithaca College Concert Band of sixty left on April 15 for an extensive tour through Pennsylvania, New Jersey and New York.

OSEA CALCIOLARI

Edgar Schofield to Teach Again in Hollywood During Summer

Edgar Schofield, bass-baritone, left New York on May 15 for California. As he has done in the last two summers, Mr. Schofield will conduct classes in Hollywood, beginning June 1. His headquarters will be at the Hollywood Plaza Hotel.



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BALTIMORE ARTISTS ARE WELL RECEIVED

Choral and Other Concerts Successfully Given in Spring Season

BALTIMORE, May 20. — Gustav Strube, dean of Baltimore composers, had a place of honor on the program given by the Philadelphia Music Fund Ensemble in Cadoa Hall on May 7, his Sonata for 'cello and piano being played by Stephen Deak and Miska Merson. The work was warmly received. Also on the program were Hindemith's Quartet, Op. 22, and the Schönberg "Verklärte Nacht." This concert was the last of the series sponsored by the local Bach Club.

Progress was registered by the Women's Choral Club when it gave its annual Spring concert in Cadoa Hall on May 6 under the baton of Clifton Andrews. Katherine Whitelock was violin soloist. Accompanists were Mrs. Andrews and Mabel Thomas.

The Spring concert held by the Choral Club of the School of Musical Arts in Stieff Hall on May 6 was under the conductorship of Eugene Martinett. Emmanuel Wad appeared as piano soloist. An instrumental trio was composed of Hendrick Essers, Marcel Ancher and Edmund Hammerbacher. Mary Martinett accompanied.

The Maryland Casualty Women's Chorus, led by H. S. Jefferson, gave its sixth annual recital on May 10 in celebration of Music Week. John Varney and Ruth Spicer, organists, and Evelyn Pearce, accompanists, assisted.

Program for Bishop's Guild

A concert for the benefit of the Bishop's Guild of Maryland was presented on May 4 by Margaret Galloway, contralto; Jane Kirby, soprano; Albert Almony, tenor, and John Englar, baritone. Charlotte Paul and Bianca White accompanied.

Sascha Gorodnitzki, pianist, appeared with success in the Museum of Art under the auspices of the Schubert Memorial Association on May 3.

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Toronto Hears Ten-Piano Ensemble in Concert



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The Ensemble of Ten Pianists Recently Heard in a Concert in Toronto, Under the Baton of Mona Bates. The Players Are: Jean Agar, Madeline Bone, Margaret Brown, Alma Cockburn, Etta Coles, Adele Doney, Winnifred Dowell, Naomi Granatstein, Marjorie Lockhart and Mary McKinnon Shore

TORONTO, May 20.—A novel ensemble of ten pianists was recently heard in a concert in Eaton Hall on April 14, under the baton of Mona Bates. The entire proceeds of the event were given to the Star Unemployment Fund. The program included

two novelties in ten-piano arrangement—Moussorgsky's "Pictures at an Exhibition" and Saint-Saëns's "Carnival of the Animals." Other numbers played with Liszt's "Les Préludes," Bach's chorale, "Jesu, Joy of Man's Desiring," Chopin's Etude, Op. 25, No.

1, Guion's "Turkey in the Straw," Grainger's "Irish Tune from County Derry," and the Schubert-Tausig "Marche Militaire." The concert was given under the sponsorship of a large group of noted patrons, and was attended by a distinguished audience.

Young People's Philharmonic Concerts Led by Schelling Show Fine Program Content

THAT young people are given ample opportunity to hear the best in orchestral music is evidenced by the type of programs conducted by Ernest Schelling in the series of Young People's Concerts of the New York Philharmonic-Symphony in the season just past, and of similar concerts which he conducts in other cities.

The five programs in the series drew on the music of various nations, and of the works of famous composers, with notable soloists.

The lists follow:

I.

Beethoven Program: First Symphony; Violin Concerto; Third "Leonore" Overture.

II.

Wagner Program: Overture to "The Flying Dutchman"; Bridal Procession from "Lohengrin"; Prelude to Act III of "Meistersinger"; March from "Tannhäuser"; "Träume"; Siegfried's Rhine Journey from "Götterdämmerung"; Ride of the Valkyries from "Walküre."

III.

French Program: Overture to "Carnaval Romain," Berlioz; "Variations Symphoniques," Franck; "Jeux de Vagues" from "La Mer," and Two Nocturnes, Debussy; "March to the Scaffold" from "Symphonie Fantastique," Berlioz.

IV.

Polish Program: "Step" ("The Prairie"), Symphonic Poem, Noskowski; Intermède Polonais from Suite Op. 9, Stojowski; "Deux Danses Montag-

nardes," from Tatra Album, Paderewski; Concerto in A Minor, Paderewski; Chopin Group played by Paderewski.

V.

English and American Program: Trumpet Voluntary, Purcell; "On Hearing the First Cuckoo in Spring," Delius; Scherzo from "London" Symphony, Vaughan Williams; "Pomp and Circumstance," Elgar; "Chinese Sketches," Abram Chasins; "The White Peacock," Griffes; Intermezzo and Finale from "Suite Fantastique," Schelling.

Ethel Pyne Soloist at Verdi Club Rose Breakfast

Ethel Pyne, soprano, sang two groups of songs most acceptably at the Rose Breakfast given by the Verdi Club at the Westchester Country Club, Rye, N. Y., on April 29. Miss Pyne was ably assisted by the following artists: Greek Evans, baritone; Nannette Bayne, reader; Nana Genovese, mezzo-soprano; and Louise Le Gai and Howard Blair, dancers.

Miss Pyne was the soloist for the Music, Drama and Dance Society at the McAlpin Hotel on April 16.

A tour through the South for next season is now being booked by the soprano's manager, Mollie Croucher, opening in Birmingham on Oct. 18.

Guido Guerrini, director of the Conservatory of Florence, Italy, has completed an opera in three acts, entitled "Isora di Finale."

NEW MUSICAL ERA SEEN

Needs of American Art Discussed at Rochester Meeting

ROCHESTER, May 20.—Predictions of a new era for music in America were voiced by Dr. Howard Hanson, director of the Eastman School of Music, at a luncheon given at the Sagamore Hotel recently by the Art Choir, which was heard in a program led by Mrs. Charles L. Garner.

The greatest need at the present time, Dr. Hanson said, is not for more professional musicians, but for a wider participation in music-making by the people. He advocated a centralized promotion of musical activities.

Dr. Hanson was enthusiastically applauded by the large audience. It also warmly endorsed Mrs. Garner's talk on the work of the National Federation of Music Clubs, in encouraging the use of American composers' works and promoting the idea of a Minister of Music at Washington.

The musical program included two numbers by the choir, "Water Lilies," by Harvey B. Gaul, and "Eastern Song," by Mabel Daniels, with obbligato for two violins, played by Mrs. Frederick W. Coit and Frances Isaacs. Mrs. Isaacs also played Vivaldi's Concerto in A Minor, accompanied at the piano by Celia Wohlberg. Ruth Garner sang Proch's Air, accompanied by Mrs. Garner.

MARY ERTZ WILL

Nelson Eddy Engaged for Philadelphia Grand Opera Company

PHILADELPHIA, May 20. — Nelson Eddy, baritone, has been engaged to sing leading roles with the Philadelphia Grand Opera Company next season.

Passed Away

David Belasco

David Belasco, for many years pre-eminent among American theatrical producers, died at his apartment in New York on May 14. He had been in ill health for some months but death came unexpectedly as the result of a slight heart attack two days previously.

Mr. Belasco was born in San Francisco July 25, 1854. His interest in the theatre dated from his earliest childhood. At that time he appeared in juvenile roles in Vancouver, where his family moved shortly after his birth. He also started writing plays while still a youth.

Returning to San Francisco, he became call boy at the old Metropolitan Payhouse. At the age of nineteen he was stage manager of the Baldwin Theatre. He also toured the country with the older Sothorn in "The American Cousin." Returning West again, he settled in Virginia City, then a turbulent mining town, where he gained first-hand knowledge of a phase of life to be used later in writing and producing "The Girl of the Golden West."

Comes to New York

Coming to New York in 1882, Mr. Belasco made his permanent headquarters there. His first successes in the metropolis were plays written in collaboration with Henry C. De Mille and produced by Daniel Frohman at the old Lyceum. Among these were "The Charity Ball" and "Men and Women." In the late 'eighties, he starred Mrs. Leslie Carter in "The Ugly Duckling," which made only a partial success. In "Miss Helyett" the following season, Mrs. Carter created something more of a success, which was strengthened in "The Heart of Maryland" and finally in an adaptation of "Zaza." Mrs. Carter continued to star under Belasco's management until 1906, when a break occurred which was never healed.

Mr. Belasco's connection with music began with the use of his play "Madame Butterfly," by Puccini, for an opera. The play was founded on a short story written by John Luther Long, who was said never to have been in Japan when he wrote it, but to have got the plot from an incident described in a letter from his sister who lived in Japan.

Belasco made this story into a play for Blanche Bates, altering the ending and adding quite a number of incidents. Puccini saw the play in London and set to work on the opera, which was first produced at La Scala, Feb. 17, 1904. It was a complete failure. Puccini, however, withdrew it and after making sundry changes, it had an overwhelming success at Brescia the following May.

Puccini Composes "The Girl"

Puccini came to America to witness the first performance of "Butterfly" at the Metropolitan in February, 1907. While here he saw Blanche Bates in "The Girl of the Golden West" and



White Studio

David Belasco

Frances Starr in "The Rose of the Rancho" and, being interested in composing an opera on an American subject, debated between the two. He finally decided upon the former.

The opera had its world premiere at the Metropolitan on Dec. 10, 1910, in the presence of the composer, with a cast including Caruso, Destinn and Amato in the main roles and with Toscanini conducting. Belasco gave valuable assistance during the rehearsals and was presented with a souvenir program especially printed, and signed by all the members of the cast. Mme. Destinn wore the same pair of gloves that Miss Bates had used in the original production.

At the revival of the opera at the Metropolitan last season, Mr. Belasco shared in the curtain calls with Jeritza, Martinelli, Tibbett and others.

Mr. Belasco was married to Cecilia Loverich in San Francisco. They had two daughters, Augusta, the wife of William Elliott, and Reina, now Mrs. Morris Gest. Mrs. Elliott died shortly after her marriage in 1911, and Mrs. Belasco in 1926.

Funeral services were held on May 18, in the Central Synagogue. Burial was in Linden Hills Cemetery, Long Island, beside his wife and daughter.

Desidor Zador

BERLIN, May 10.—Desidor Zador, baritone of the Berlin Municipal Opera, died here recently at the age of fifty-eight years. Mr. Zador had sung also at the Dresden Opera, but in 1914 returned to this city. He visited the United States about ten years ago as a member of the German Opera Company, under Leo Blech and Eduard Mörike.

Hugo Anschütz

ST. LOUIS, May 20.—Hugo Anschütz, a well-known conductor of German choral societies in this city, died recently in his fifty-second year. Mr. Anschütz was born in Germany and came to St. Louis in 1903. He had been leader of the United Male Singing Society, the Liederkrantz Club and the Apollo Freie Männerchor. H. C.

Albert C. Wegman

ST. LOUIS, May 20.—Albert C. Wegman, critic and teacher of piano, died here recently. For many years he was prominent in musical circles and was also music critic on the St. Louis Times. H. C.

William Theodore Carrington

William Theodore Carrington, a retired grain broker and a patron of music, died on May 4.

Mr. Carrington, who was born in Toledo, Ohio, in 1855, was a founder and a director of the Chicago Symphony

Orchestra Association. He was more recently the president of the American Opera Company, which produced opera in English throughout the country, and was the organization's chief financial backer.

Bertha Lewis

CAMBRIDGE, ENGLAND, May 15.—Bertha Lewis, the well-known contralto of Gilbert and Sullivan fame, died in hospital here on May 8, from injuries received in a motor accident a few days previously.

Miss Lewis, who was forty-three years old, joined the D'Oyly Carte company in 1919, making her debut in the Savoyard forces as Kate in "Pirates of Penzance." She had previously sung in concert and had appeared in the Continent in grand opera. At the time of the accident she was driving with Sir Henry Lytton, another famous Savoyard.

Mrs. Robert Irwin Rogers

LOS ANGELES, May 19.—Mrs. Robert Irwin Rogers, first vice-president of the Los Angeles Philharmonic Orchestra, passed away early Saturday morning after a minor operation. In Mrs. Rogers's death, the Orchestra Association has lost a most energetic and untiring worker, as she was connected with the organization since its inception. William Andrews Clark, Jr., patron of the orchestra, cabled his condolences from Paris. Funeral services were held from the late home of Mrs. Rogers in Beverly Hills yesterday. H. D. C.

Elizabeth Jordan Eichelberger

LOS ANGELES, May 20.—Mrs. Harry M. Eichelberger, pianist and prominent in the musical and cultural life of the city for many years, passed away suddenly at her home recently. Mrs. Eichelberger, formerly Elizabeth Jordan, studied first under Thilo Becker in this city, going to Europe for a period of four years' study under Moszkowski. Upon her return to America, she was heard widely in concert, but retired upon her marriage, except for charity concerts. Her husband, a son and a daughter survive. H. D. C.

Rochester Holds Festival

(Continued from page 3)

unity that would become one of the big metropolitan orchestras. The work had been heard last season in one of the American composers' concerts here.

Smith Choral Work Given

"The Fallen Star," a work for chorus and orchestra by David Stanley Smith, dean of the Yale School of Music, was new to Rochester and made a favorable impression. The chorus, under Mr. Genhart, sang with excellent precision and tone quality.

Dr. Hanson's Second Symphony (the "Romantic") was played by the orchestra with the sympathy of interpretation and finished technique that the work demanded, under the baton of the composer. After the intermission he also conducted his "Lament for Beowulf," for chorus and orchestra, which was given an admirable performance.

The program closed with Herbert Elwell's ballet suite, "The Happy Hypocrite," a lively composition in dance form, which was much enjoyed by the audience. It had been previously given here at an American composers' concert in March, 1928.

All three conductors, the chorus and the orchestra were enthusiastically applauded, Dr. Hanson being given an especial ovation after the playing of his symphony. MARY ERTZ WILL

"Orpheus" in Westchester

(Continued from page 3)

seconded by Miss Williams and Miss Akins. The first venture of the Westchester festival forces into the operatic field may be characterized as a brilliant success. An audience of more than 4000 applauded the performance.

The other festival concerts include the appearance tomorrow night of Ignace Paderewski, as soloist with the orchestra, in a program including important contributions by the chorus. On Saturday evening, John Charles Thomas, baritone, will be soloist with the chorus. Both programs will be conducted by Mr. Stoessel.

Junior Festival Given

Fourteen hundred pupils of the high schools of Westchester County were heard on the evening of May 14 at the Westchester County Centre here in the first concert of the third annual Westchester County Junior Music Festival. There were about 1,500 in the audience.

Percy Grainger, pianist, acted as conductor for his "Country Gardens." Another guest was Mr. Stoessel, who conducted the orchestra in his composition "La Media Noche," from the "Hispania" Suite.

Two hundred of the 1,400 participants in the concert were members of the Junior Festival Orchestra and 1,200 were members of the Junior Festival Chorus. Accompanists were Emil Nielsen, Jr., and Dorothy A. Andrews, and Clifford E. Dinsmore, organist.

The second performance of the junior music festival on the following afternoon included numbers for a chorus of 2,000 unchanged voices from elementary and junior high schools and a high school band of 150 members, making its debut this year.

Dr. Victor L. F. Rebmann conducted both this concert and the preceding one. In the afternoon session F. Colwell Conklin and J. Dale Diehl were guest conductors.

Bonelli Sails for European Visit

Richard Bonelli, American baritone, has resigned from the Chicago Civic Opera Company after five years in order to devote all of the season 1931-32 to his concert work. He sailed for Europe on April 22 and went directly to Berlin, where he will remain for several weeks, working on his song repertoire for next year. He will return to the United States on July 10 and will motor to the Pacific Coast, where he is engaged for performances at the Hollywood Bowl this Summer.

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Yushny's "Blue Bird" Hailed in Paris Series

TEXAS CLUBS BACK STATE ART CENTERS

"The Yugoslav Laundresses" Is Quaint and Pleasing Number from Yasha Yushny's Revue, "The Blue Bird," Which Recently Concluded a Successful Paris Engagement

PARIS, May 10.—A brilliant audience greeted the opening of the new Russian revue, Yasha Yushny's "Blue Bird," at the Théâtre des Champs Elysées on April 11. Sol Hurok, the well-known New York impresario, is taking over this company of fifty artists with their stage scenery and their costumes to the United States in October, when they will make a coast to coast tour covering about 100 cities. So great a success has this revue had in Paris that it was desired to prolong its stay, but previous bookings prevented any prolongation, and at the end of three weeks the company was forced to continue on its tour.

Charming Folk Numbers

The "Blue Bird" presents a charming mingling of wit, humor and pathos, the foundation of which is always Russian folk music, which Yasha Yushny utilizes with especial cleverness. There are inimitable numbers showing women gossiping around the samovar, in which the beauty of the costumes is as striking as that of the music and of the execution. There are rollicking young girls and youths, gay in native costumes, whose dancing expresses all the joy of their young lives. One of the best numbers is that of the three wandering musicians, an organ grinder, an orchestra man and a girl singer, who wail one of Tchaikovsky's songs with an art that is consummate—so pathetic and so real is the picture.

An International List

Although several of the numbers are inspired by Russian subjects, as is natural since Mr. Yushny began his career in Russia, his company has been



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A Group of "Laundresses" in the Paris Performance of "Blue Bird," and Yasha Yushny, the Producer

touring Europe for nine years and has gathered much delightful material on the way. There is a charming Swiss number, in which the cow bellows and the nursemaid sings, and Mr. Yushny winds up the marionettes on the stage when their works run down. Neither must one forget to mention the Dutch number. The scene shows the loading of the famous round cheeses on a boat by men in wooden sabots and girls wearing coquettish white caps.

Mr. Yushny has 156 such numbers in his repertoire. His programs change according to the country and the audience that he finds before him. But no matter what he does, it carries an artistic inspiration and a finish that have made this quaint revue a great favorite with the European public.



Ernst Schneider, Berlin

Federation Also Asks for State Supervisor in Public Schools

TEMPLE, TEX., May 20.—Holding its sixteenth annual convention from April 22 to 25, the Texas Federation of Music Clubs endorsed bills before the State Legislature for State art centres. Another resolution asked that a state supervisor of music be appointed to serve in the office of the state superintendent of schools.

Officers were elected as follows: Mrs. Munroe G. Cheney, Coleman, president; Lena Milam, Beaumont, Mrs. J. D. Turk, Amarillo, Mrs. R. L. Barclay, Temple, and Mrs. Joe Charles Moore, Austin, vice-presidents; Mrs. J. D. Hughes, Quanah, secretary; Mrs. Fred Gilletts, Fort Worth, treasurer, and Mrs. T. B. Freeman, Fort Worth, parliamentarian.

Produce Music by Texans

Music by Texas composers received special attention. "The Flower of Pekin," a one-act opera by William J. Marsh of Fort Worth, president of the Texas Composers' Guild, was heard under the baton of Sam S. Losh. The same program brought performances of compositions which won the 1930 contest of the State Composers' Guild. These were: A Romance for violin by Ecols Orum; Alice Mayfield's male quartet, "Branch o'de Willow," and "Reverie," a string quartet by Louise D. Fischer. Taking part in this concert were Virginia England Estes, the Losh Male Quartet and the Worth Ensemble of Fort Worth, and Ecols Orum.

Another interesting event was the lecture-recital given by Charles Wakefield Cadman, who presented works from his own pen, assisted by Helen Fouts Cahoon, coloratura soprano and voice teacher at Texas Christian University, Fort Worth.

The following choral clubs were winners in contests sponsored by the federation: Baylor College, Belton; Baylor University Glee Clubs, Waco; McMurry College Chanters; Waco Euterpean Club; Amarillo College Balladettes, and McMurry College Titianias.

MABEL CRANFILL

HOLD MUSICAL SYMPOSIUM

Greenwich House Music School Contributes to Village Festival

A symposium on "Music for Today" was held at the Greenwich House Music School, under the chairmanship of Marion Rous, director of the school, on the evening of May 7, as part of the Greenwich Village Music Festival.

The symposium began with an address on *Gebrauchsmusik* or music designed to fill a need, by Charles Louis Seeger, of the New School of Social Research. Marion Rous played Hindemith's Four Small Piano Pieces in five-tone position. A string quartet composed of Frank Gullino, Hans Brand, Dante Bergonzi and Eolo Testi, pupils of the school, played two pieces in the first position from the same composer's "Community Music for Youth and Home." These works were all commented upon by Miss Rous.

Charles Haubiel, pianist-composer of New York University, played his "Three Portraits of Well Known People," and gave a short explanation of the numbers. Dr. Franklin L. Hunt, of the Bell Telephone Laboratories, spoke on "Some Aspects of Sound Pictures," and Harrison Potter, pianist, played four piano pieces by Marion

Bauer, acting head of the music department of New York University, who spoke on "Today's Possibilities for Music Education." An aria from a suite for string quartet by Dante Fiorillo, a student of the school, was next played. The program closed with a group of songs by Anne Hull, a teacher in the school, and Susan Dyer, its former director, sung by Jean Knowlton, soprano, accompanied by Will J. Stone.

H.

Wisconsin High Schools Hold Festival in Platteville

MILWAUKEE, May 20.—Musicians of fourteen southwestern Wisconsin high schools participated in the first music festival held recently in Platteville, Wis.

Leonard Klaassee, Lancaster music supervisor, led the band of 140 players; Ernest Gribble, of Platteville, led numbers sung by singers from fourteen high schools, and Bert M. Carlson, director of music at the Platteville State Teachers' College, an orchestra of fifty-three players.

Annual musical festivals will be held under the direction of the permanent organization formed. It was voted to hold all concerts in Platteville because of the size of the municipal auditorium.

C. O. S.

VIENNA FESTIVAL WEEKS

New Wellesz Opera, and Mozart Works to Be Performed

VIENNA, May 15.—The Vienna Festival Weeks, June 7-21, will be principally devoted to honoring the memory of Mozart. "Figaro," "Cosi fan tutte" and the new Strauss version of "Idomeneo" will be given at the State Opera. In addition, a novelty—Egon Wellesz's "Bacchantes"—"Tristan," "Meistersinger," the "Ring," Strauss's "Die Frau ohne Schatten" and Alban Berg's "Wozzeck" are to be given.

A feature of the festival will be open-air serenades by the Philharmonic Orchestra and the State Opera Choir. There will also be *al fresco* orchestral concerts in the Burggarten. Beethoven's "Missa Solemnis" will be given at St. Othmar's Church, Mödling.

Ohio University Choir Gives Program at Vesper Service

NELSONVILLE, OHIO, May 20.—The Ohio University Choir, C. C. Robinson, conductor, supplied the music at a vesper service in the First Presbyterian Church here on April 26. The program included works by Bach, Beethoven, Gounod, Tchaikovsky and others, and a group of European folk-songs.

Ditson Bequest Provides Fund for Conservatory

BOSTON, May 20.—Under the terms of the will of Charles Healy Ditson, music publisher, who died in 1929, the New England Conservatory of Music has just received the sum of \$100,000. By the terms of the bequest the income is to be used to endow and maintain a chair of musical history or aesthetics, to defray scholarships or fellowships in music, or to give public performances of compositions by talented students and graduates and, if desired, by other composers.

Ralph L. Flanders, general manager of the conservatory, stated that the use to which the endowment will be put has not yet been decided by the committee of directors.

W. J. P.